

# MACHINE KNITTING MONTHLY

SEPTEMBER '90

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#### Dear Readers

This issue comes to you during the school holidays – a family time for most of us whatever our generation. So for September we have a family issue.

There's a great chance to win a family ticket for a day at Thorpe Park and it's a super 'Spot the difference' competition – everyone can have a go and no one can rest until it is done! Our patterns this month have plenty of choice for the fashion-conscious young and there are designs for the smaller ones too, including baby. Men can choose Fair Isle or panels of fine cables and if there is any time left for the knitter herself... how about an elegant cardigan or pretty collared sweater in tuck stitch?

If you are feeling self-indulgent be sure to try your luck with our main competition. This month you can win £150 to spend on the prize of your choice at the Hertfordshire Knitting Centre. Given the range of accessories and yarns they stock, the winner is in for a wonderful time!

Enjoy the holidays, enjoy this issue and be sure not to miss your MKM next month as the October issue is extra special. Extra means extra pages in a colour supplement, special means a really special prize to win. Shhhh... watch this space and order your copy now.

*Anne*

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# NEWS LINE

Edited by Sue Watson

## KNITWEAR DESIGNS

The first Rowan Designer Knitter Award competition this year attracted over 300 entries from fashion and textile students attending colleges throughout the U.K. The competition took the form of a course project and twenty four of the entries were selected for the final judging which took place in the London boardroom of the International Wool Secretariat.

The panel of judges included Ann Tyrrell, managing director, Ann Tyrrell Design Consultancy and senior lecturer, Royal College of Art; Stephen Sheard, chairman, Rowan Yarns; Nancy Richards, senior executive, IWS and international consultant; Edina Ronay, fashion designer and Sarah Stow, fashion editor, DR

## ABBREVIATIONS

alt = alternate(ty)  
beg = beginning  
ch = chain  
cm = centimetres  
cont = continue(ing)  
dc = double crochet  
dec = decrease(ing)  
foll = following  
g = grams  
HP = holding position  
in = inch(es)  
inc = increase(ing)  
K = knit  
mm = millimetres  
MT = main tension  
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension  
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension  
MY = main yarn  
N(s) = needle(s)  
NWP = non working position  
P = purl  
patt = pattern  
RC = row counter  
rem = remain(ing)  
rep = repeat  
ss = stitch size  
st(s) = stitch(es)  
st st = stocking stitch  
tog = together  
UWP = upper working position  
WP = working position  
WY = waste yarn



The Fashion Business. Winning hand knit designs were by Marie Nunes (Birmingham Polytechnic), Susan Halliday (Polytechnic of East London) and Jacqueline Emslie (Duncan of Jordanstone College, Dundee).

In the machine knitting section the judges awarded joint first prize to Sasha Kelly (Newcastle upon Tyne Polytechnic) and Shu Mei Yip (Southend College of Technology), whose outfit is modelled in the photograph, and third prize to Sally-Anne Boylan (Leicester Polytechnic).

Rowan will be running a second Designer Knitter Award for college students in the near future.

## KING COLE UPDATE

Look out for SMARTY DK, a recent addition to King Cole's quality range of yarns for both hand and machine knitters. This yarn is aimed at the children's market in easy care 100% Acrylic and is ideal for summer slipovers and cardis with its spot-dye on white background. The four attractive shades – Neapolitan, Vanilla, Mint Chip and Tutti-Frutti are packaged in 100 gram balls and retail at £1.69 each. Handknit pattern leaflets are available for DK fans.

MAYFAIR has been a very popular blend of mohair, nylon and acrylic and there are five pastel "Wisp" shades to complement your summer wardrobe. MAYFAIR is available in 50 gram balls and retails at £1.49 per ball. Aran knitters are offered four extra shades in the MOBY DICK ARAN with a nautical flavour – White, Saxe, Red and Navy. The 100 gram balls each retail for £1.39 – look out for the family pattern leaflets with designs for this yarn.

## SINGER DEMONSTRATION

The AllSew KNIT store at Yardley, Birmingham has a date for your diary. On Friday and Saturday, September 7th and 8th, they have Christine MacDonald from Singer in the shop to demonstrate the new Singer Domena System

9000 knitting machine. It features the phenomenal 'Controller' unit which selects patterns, shapes, sizes and colours all at a touch of buttons. AllSew KNIT welcomes everyone to pay them a visit for a free personal demonstration of this exciting new machine. The address is 1558 Coventry Road, Yardley.

## YEOMAN YARNS

Yeoman Yarns Ltd. have announced the addition of four exciting new colours for Autumn knitting to their popular Poodle 3 ply range. Already available in 22 shades, including Mosaic effect, Poodle – a 70% acrylic, 30% nylon mix – now incorporates rich, leafy tones of Mulberry, Olive, Burnt Orange and Brown.

Machine washable Panama is a 50/50 mix of cotton and acrylic on 500 gm cones which has proved to be another popular range for standard gauge knitting. This 4 ply has five new shades to remind you of sunny places during the Autumn months – Terracotta, Stone, Lilac, Red and Khaki.

Cotton yarns are here to stay and Yeoman have introduced a new 4 ply Soft 100% Cotton 'Quiberon', again for standard gauge knitting. This comes in 15 shades and includes soft pastels as well as navy, black and white. Thyme, Mint, Amber and a rich Green are amongst the more unusual colours to look out for and all come on 400 gm cones.

If you enjoy the excitement of multi-colour work and Fair Isle knitting in natural fibres but can't tolerate the 'itch' of pure wool, you'll love the extensive colour range on offer in Yeoman's range of 'Brittany' 2 ply 100% cotton. No less than 51 shades here, ideal for mix 'n' match – both in subtle tones and clear, deep colours. This yarn is suitable for standard gauge and Duomatic machines and comes on 450 gm cones. Look out too for three new yarns in the cotton range – 'CK2' Slub, 100% undyed folded cotton slub, – 'Cotton/Viscose Slub', an undyed mix of 57% cotton, 43% viscose, – 'Ashton Linen Mix', in natural only, 51% cotton, 42% acrylic, 7% linen. These all come on 450 gm cones.

Yeoman Yarns are available from your local stockist and also by mail order 'Yeoman by Post'. This is a well run family business

based in Kibworth, Leicestershire, and it is worth sending for their shade cards to see for yourselves their extensive variety of knitting yarns.

Yeoman Yarns, 31 High Street, Kibworth, Leicestershire LE8 0HS. Telephone 0533 792351. Yeoman offer a guarantee with every order that if the customer is not satisfied, the yarn can be returned for acceptance within 10 days of dispatch, provided that the yarn has not been used.

## THE PASSAP/PFAFF 6000 KNITTING MACHINE

Hot off the press comes what surely must be an essential book for every Passap/Pfaff 6000 knitting machine owner. Written by Irene Krieger and George le Vwarre, this book contains everything a 6000 owner will need to know.

Each chapter is clearly laid out in easy to read print with emphasis on the important points, backed up with good, clear diagrams and illustrations of knitted samples where necessary. The information follows a logical sequence, starting with a general overview of the machine and its working parts, general care and maintenance (most important for producing successful knitwear).

From Chapter 3 onwards, follows a step by step guide to programming, from basic details through to the more complicated functions including changing pattern direction, colour reverse, combining two or more patterns together, making your own design cards and how to use the form computer, plus lots more information.

There are no garment patterns as, of course, the choice with the form computer is your own, but much detail to help you get the best out of your machine. A well thought out book, complete with an area at the end of some chapters for your own notes – this is certainly a 'must' for all 6000 owners. Published by Electronne Press, THE PASSAP/PFAFF 6000 KNITTING MACHINE is now available from all Passap/Pfaff agents for £12.00.



## QUEEN MOTHER TRIBUTE

Schools throughout England and Wales will have received details of a special History Quiz, aimed at encouraging young people to raise funds for The Children's Society during Her Majesty Queen Elizabeth the Queen Mother's 90th birthday year. Barclay's Bank, the Society's bankers for over 70 years, is funding the costs of the appeal.

It is hoped that the Quiz will attract a great deal of interest amongst teachers and youth leaders, and it is designed to test children's knowledge of events which have occurred during the Queen Mother's lifetime.

Ian Sparks, Director of The Children's Society, of which the Queen Mother has been Patron since 1936, hopes that the project will succeed in raising money for The Society. The Quiz takes the form of sponsored questions and special prizes are on offer to schools raising the most money. Each school entering the Quiz will receive a certificate as a memento of the Queen Mother's 90th birthday year.

For further details, contact Steve Jenkins, The Children's Society, on 071-837 4299 ext 244, and Pat Kilbane, Barclay's Bank, on 071-489 1995 ext 4464.

## HASTINGS SEMINAR

The Hastings Machine Knitting Club will be holding their ninth Seminar on 13th and 14th October at Claverham Community College, Battle, East Sussex.

As in previous years the entire ground floor and gym of this college will be filled by exhibits of every description in the world of

machine knitting. Speakers this year are to include John Allen, Brian Smith, Linda Kilpatrick, Keni Freeman and Janet Nabney.

The introduction of Master Classes was such a success that these will be expanded this year to include John Allen, Janet Nabney, Linda Kilpatrick, Keni Freeman, Ann Durkan, Gwen Merrick, Ann Brown and Sue Perry from House of Colour. Here again there is something for everyone and these classes must be pre-booked.

Visitors will be able to enjoy the usual static display of club members' work and, of course, the Fashion Show, which will combine a pleasant mixture of garments from exhibitors alongside examples of club members' work.

Ticket prices remain the same as last year (the Seminar is a non-profit-making exhibition), and all tickets include morning coffee and afternoon tea. There is a choice of full price at £6.50 to include lectures, exhibition and fashion show, or £4.50 for exhibition and fashion show only. A hot lunch (bookable in advance) will be available for £3. Concessions are available on block bookings, so reserve your places now. Further details can be obtained by sending a stamped, addressed envelope to Mrs C Meek, Hillrise Cottage, Catsfield, Battle, East Sussex TN33 9BB.

## MACHINE KNITTING COURSES

It's that time of year again when we browse through details of what's on offer in the way of evening classes and courses in our locality. When it comes to machine knitting, there seems to



## COMPETITION RESULT

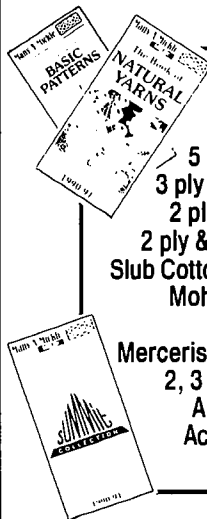
Springtime had you all longing not only "Oh to be in England" but "Oh to be the winner" of our super competition prize – a Swissknitter and £50 to spend on yarn – all from AMBERYARN.

Well, only one could win, the rest of us at least have the consolation that England was the perfect place to be this beautiful

spring.

The one reader who has something more to be pleased about is the lucky winner, Mrs J. Hallam of Rochford in Essex. Hers was the postcard with the correct answer DRESS IN STYLE, that came out of our bag first. Congratulations Mrs Hallam and enjoy your exciting prize.

## The Book of NATURAL YARNS 90-91 plus the SUMMIT Collection



|                              |            |
|------------------------------|------------|
| Shetland Wool                | 87         |
| British Wools                | 22         |
| 4 ply Fleck Tweed            | 13         |
| 5 ply Guernsey Wool          | 5          |
| 3 ply 100% British Wool      | 37         |
| 2 ply & 4 ply m/w Wool       | 56         |
| 2 ply & 4 ply Botany Wool    | 39         |
| Slub Cotton plain & mixtures | 35         |
| Mohair 4 ply & Chunky        | 85         |
| 3 ply Sock Wool              | 5          |
| Mercedised Cotton 2/10, DK   | 46         |
| 2, 3 & 4 ply Soft Cotton     | 99         |
| Aran plain & colours         | 31         |
| Acrylic & fancy yarns        | 73         |
| <b>TOTAL</b>                 | <b>633</b> |



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# THE THIRD NORTH EAST KNITTING EXHIBITION

15TH—17TH NOVEMBER 1990

## THE NORTH EAST EXHIBITION CENTRE GOSFORTH PARK NEWCASTLE-UPON-TYNE

### ADMISSION PRICES

AT THE DOOR • £3.50 ADULTS • £2.00 OAP'S AND CHILDREN  
FOR ADVANCE TICKETS TEL: 0272 701370



# NEWS LINE

◀5 be such a lot on offer these days. We have received details from quite a few colleges which you may be interested in following up.

## GLASGOW

The Cardonald College, Glasgow is offering a part-time course in domestic Machine Knitting, which will involve attendance on either one day or two evenings per week, over a period of two years. The syllabus includes the theory and practice of machine knitting, colour and design, garment pattern drafting and the preparation and use of knitting yarns. Assessment at regular intervals of course work carried out plus a final written examination leads to North West Regional Advisory Council (NWRAC) Part I Certificate. Students may then progress to the Part II which involves a further year.

Cardonald College also offers SCOTVEC Domestic Machine Knitting Modules: Introduction to Machine Knitting. Domestic Machine Knitting. Knitted Garment Production.

This course involves attendance on either half a day per week or one evening per week over a period of one year. The aim of the course is to make the student fully conversant with the modern domestic knitting machine, starting with basic techniques and working through to completed garments with the emphasis on the practical aspects of machine knitting.

Anyone who is interested in these courses should write to Isobel Bain (Lecturer), Department of Design & Fashion Technology, Cardonald College,

690 Mosspark Drive, Glasgow G52 3AY, or telephone the College and ask for further details.

## LONDON

Ronit Bird teaches machine knitting in London and has asked us to pass details on to our readers. Her classes are structured to make a one year course for single bed machine knitting. One of the evening classes is held at the Westminster Adult Education Institute, Amberly Road, Paddington. Here, machines are provided by the college, mostly Brother 710s and some Brother chunkies.

The other classes, one a daytime and one evening class are held at Hendon College, Montague Road, NW4. Students must bring their own machines to these groups.

Ronit would be pleased to hear from anyone who might like to join her at 34 St Mary's Crescent, London NW4 5LH.

Whilst in the London area, we've more information on machine knitting at the Westminster Adult Education Institute, this time from Imogen Crowson of the Art/Fashion/Craft & Food department, who tells us that there is to be a NEW City and Guilds course to run for two years from September 1990. This course is designed to bring out creativity and imagination in the keen student, marrying machine knitting techniques with a strong foundation in Art and Design. There will be integrated classes in all aspects of colour, design, art and machine knitting technology. Students will be expected to

study for six hours in the first year and four hours in the second year. Course tutors include Janet Nabney and Kathy Duffee, both City and Guilds Assessors and Moderators. Please phone 071-286 1900 for more information.

South of the river, tutor Gaynor Braithwaite is preparing for the second year of her City and Guilds Machine Knitting course in South Lewisham at the same time as she is setting up a new one at South Greenwich Institute. The first year will begin on September 20th at the Kings Park Centre, Eltham Palace Road, SE9. The classes are all day each Thursday and the whole City and Guilds course is modular so that students with limited time can take it in stages. Anyone interested can go along on September 20th or make enquiries in advance by ringing Karen on 081-850 3632 after September 1st.

## SWINDON

There is to be a new City and Guilds Machine Knitting Course starting this September at the Adult Continuing Education Department, Swindon College, Wilts. The course will take place during daytime hours and further details are available from the college on 0793 613313 or from Beryl Henderson on 0793 521959.

## BOURNEMOUTH

Angela Gordon, author of Machine Knitters Super Tips Plus, has written to tell us of two Machine Knitting Workshops which she has been asked to run by Bournemouth Adult Education Centre.

Both workshops will be held at Glenmoor School, Bournemouth, between 10am to 4pm, and students will be required to bring their own machines. The dates are 29 September 1990 for 'single bed knitting for beginners' and 3 November 1990 for 'learn to use your ribber or double bed'.

Angela says that other workshops can be arranged for the future if there are sufficient knitters interested, and these could cover more advanced techniques.

Anyone who is interested should contact Angela on 0929 551073.

## CHESTERFIELD

Good news too from Derbyshire – City and Guilds Course Tutor Sally Woolley informs us that following the successful completion of Year 1, both the North East Derbyshire college, Clowne, and the Chesterfield College of Technology, and arts, Chesterfield, will now run Year 2 and new Year 1 courses in Machine Knitting.

Classes will be one day per week – Wednesdays at Clowne for Year 1 and Mondays for Year 2, whilst at Chesterfield College, the days will be Fridays for Year 1 and Tuesdays for Year 2.

Everybody is welcome, including beginners or students who have done part of the course elsewhere. Give Sally a ring to find out more on 0246 239023.

## SOLIHULL

Finally, it will be of interest to knitters in Solihull to know that they too have the opportunity of attending a City and Guilds Course at the Solihull College of Technology this September. Again, the course will run one day per week, but the college also offers a three hour machine knitting evening class plus daytime hobby and recreational courses.

Eileen Cashmore is the lady to contact on 021-475 5326 or you can phone the college on 021-773 2200 ext 40. We understand from Eileen that the course has moved to the new Campus which has full facilities for the Disabled and a superb selection of workrooms. She feels that the Disabled often seem to be forgotten and here is the ideal place for anyone who might be interested.

## STOP PRESS

... and also ...

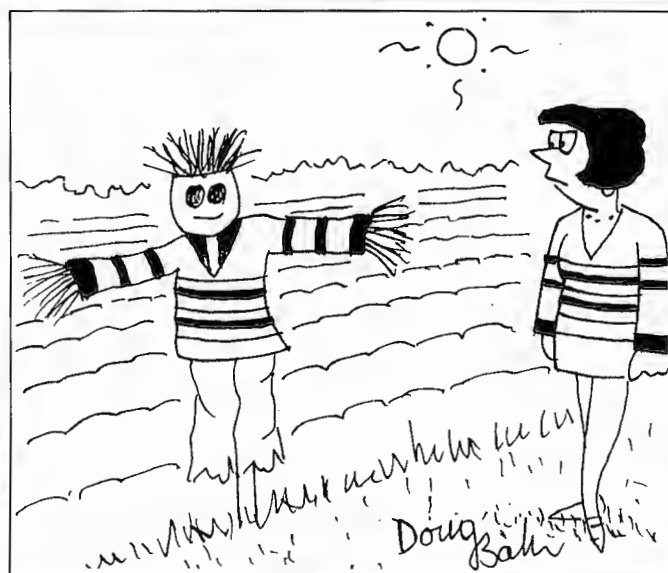
### ABINGDON

Abingdon College of Further Education, Northcourt Road, Abingdon, Oxfordshire are holding a 20 week beginners course in Machine Knitting, starting in September. More information from the College, on 0235 555585.

Also a new City and Guilds Machine Knitting course starts in September on Monday evenings from 6.45 pm – 9.15 pm. More information from G Hartley on 0235 624928 or the College.

### YORK

The City and Guilds Machine Knitting Course will be held at York College of Arts and Technology, School of Community Studies, Dringhouses, Tadcaster Road, York. It is a two year course held on two evenings a week – Monday and Wednesday. Course tutors are Margaret Squires and Christine Raffe. For further details, please write to the above address or telephone York 704141.





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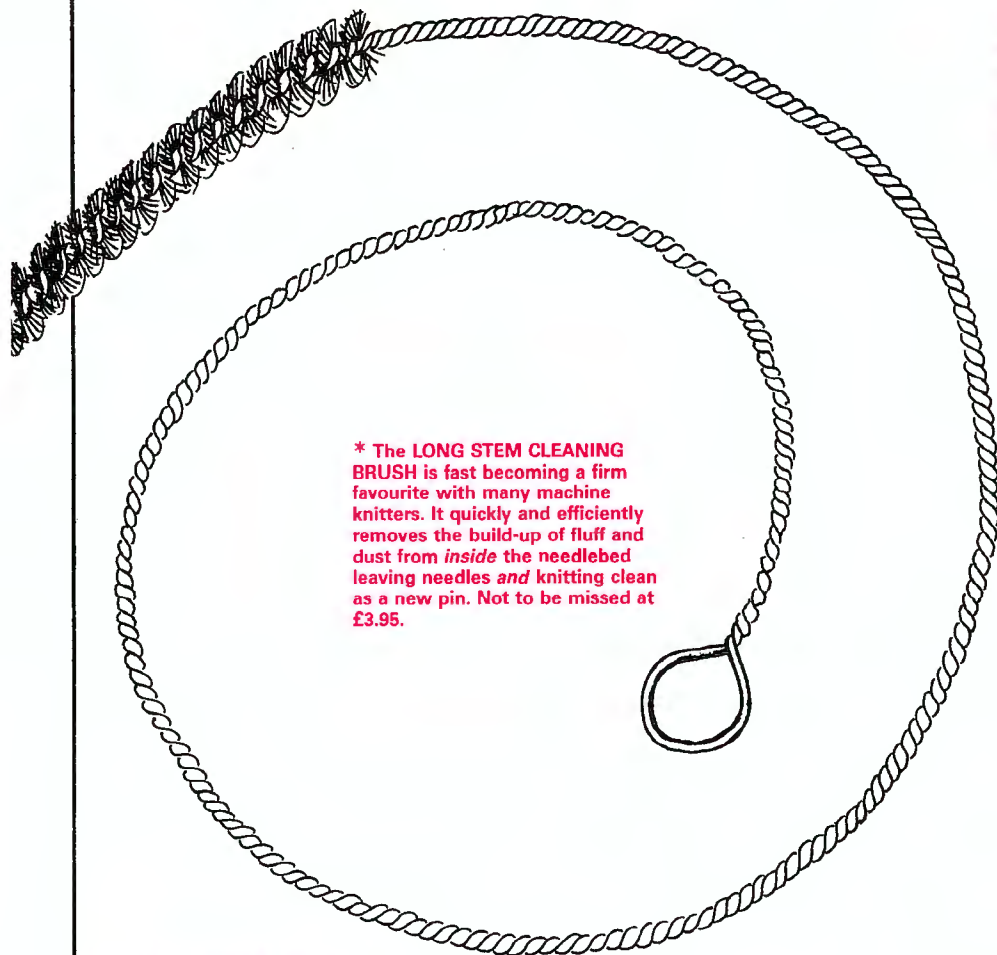




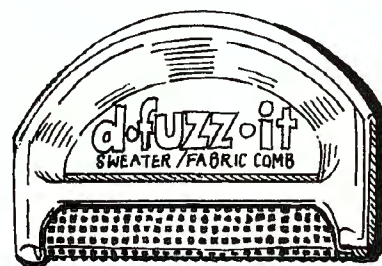
# BARGAIN BUYS



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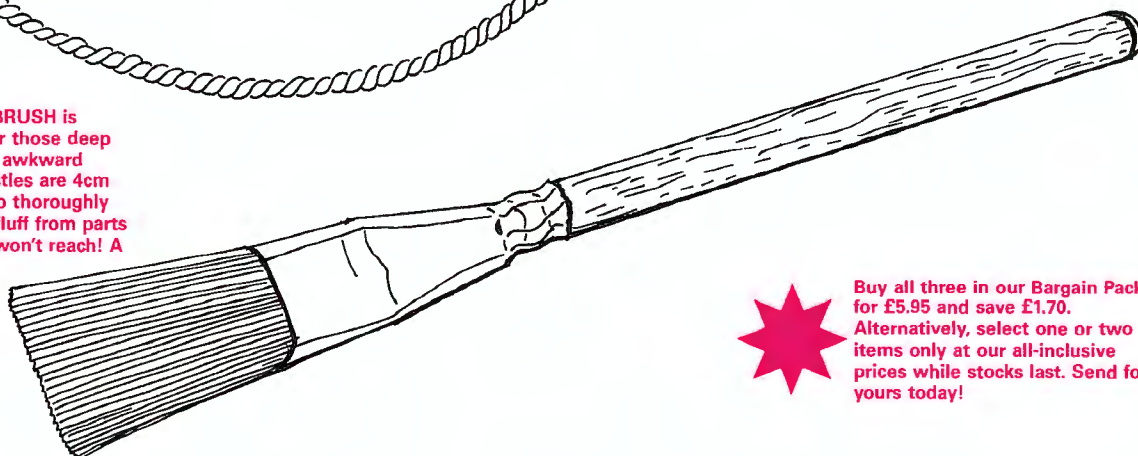


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## BACK

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts for st st.

**MACHINES WITHOUT RIBBER**  
Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. \* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 43 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed \*.

### ALL MACHINES

Set RC at 000. Using MT-1, K 1 row. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt 1. K 74 rows. Remove card. Insert punchcard 2 and lock on first row. Cont in st st and A, K 2 rows. Release card and cont in Fair Isle patt with MC in feeder 1/A and A in feeder 2/B. Set RC at 000 \*\*. Using MT, K 194 rows.

### SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 sts. Using nylon cord, K 70 [82] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll 2 alt rows. Cast off rem 55 [67] sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

## FRONT

Work as for back to \*\*. Using MT, K 178 rows.

### SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 16 sts. Using nylon cord, K 77 [89] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side, K 1 row. Cast off 4 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 55 [67] sts rem. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

# 7 FAIR ISLE SWEATER WITH MULTI-COLOUR BORDER

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

## MATERIALS

Twilleys Lyscordet No 5.  
2 [2] x 250g cones in White C78 (MC).  
1 [2] x 250g cones in Black C79 (A).  
1 [1] x 25g ball in Green 32 (B).  
1 [1] x 25g ball in Yellow 27 (C).  
1 [1] x 25g ball in Red 53 (D).  
1 [1] x 25g ball in Blue 35 (E).

## GARMENT WEIGHT

Finished garment in first size weighs 550g.

*The fibre content of this yarn is 100% Mercerised Cotton. For further information about this yarn, please write to Twilleys of Stamford, Roman Mill, Stamford, Lincs PE9 1BG.*

## YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

## MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.  
Actual size 99 [113] cm, 39 [44½] in.  
Length to shoulder 70 cm, 27½ in.  
Sleeve seam 40.5 cm, 16 in.

*Instructions are given for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.*

## TENSION

34 stitches and 41 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial setting approximately 6).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

### FAIR ISLE PATTERN 1

K 4 rows MC/A, 2 rows A only in feeder 1/A (st st), 6 rows A/B, 2 rows C/B, 6 rows A/B, 2 rows A only (st st), 2 rows MC only (st st), 2 rows A/D, 2 rows MC/D, 2 rows A/D, 2 rows MC/D, 2 rows A/D, 2 rows MC/D, 2 rows A/D, 2 rows MC/D, 2 rows A only (st st), 8 rows A/E, 2 rows C only (st st), 4 rows C/B, 2 rows B only in feeder 1/A (st st), 2 rows A only (st st), 4 rows A/D, 2 rows D only in feeder 1/A (st st) and 8 rows A/MC. These 74 rows form patt.

## SLEEVES

Push 46 [50] Ns at left and right of centre 0 to WP. 92 [100] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Insert punchcard 2 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1/A and A in feeder 2/B. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 166 [178] sts, K 7 [11] rows. RC shows 118. Remove card. Insert punchcard 1 and lock on 43rd row. Cont in st st and A, K

2 rows. Release card and cont in Fair Isle patt 1 (starting with 43rd row). Using MT-1, K 32 rows. Cont in st st and MC, K 2 rows. RC shows 154 and work measures 36.5 cm, 14½ in. Cast off.

## CUFFS

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 60 [64] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set

RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts for st st. **MACHINES WITHOUT RIBBER**  
Push 59 [65] Ns to WP. Work as for back from \* to \*.

### ALL MACHINES

With P side facing, replace 92 [100] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+4, K 1 row. Cast off.

## NECKBAND

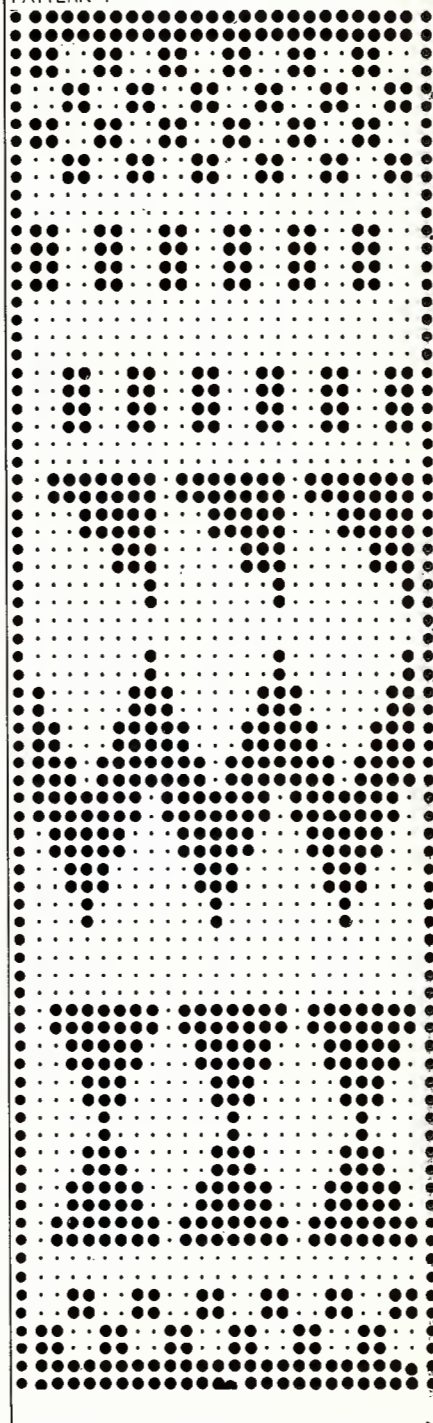
Join right shoulder seam.

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 140 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage

10▶

PATTERN 1





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for 1×1 rib knitting. Set RC at 000.  
Using MT-5/MT-5, K 41 rows.  
Transfer sts for st st.

**MACHINES WITHOUT RIBBER**  
Push 140 Ns to WP. Push every  
3rd N back to NWP. Using MT and  
WY, cast on and K a few rows  
ending with carriage at left. Set  
RC at 000. Using MT-1 and MC,  
K 10 rows. Using MT-2, K 21  
rows. Using MT-1, K 10 rows.  
Push Ns from NWP to WP and  
make a hem by placing loops of  
first row worked in MC evenly  
along the row. Unravel WY when  
work is completed.

### ALL MACHINES

With P side facing, pick up sts  
around neck edge and place on to

Ns. Using MT+4, K 1 row. Cast  
off.

### PRESSING

With wrong side facing, pin out all  
pieces to measurements given.  
Press carefully following instruc-  
tions on cone band.

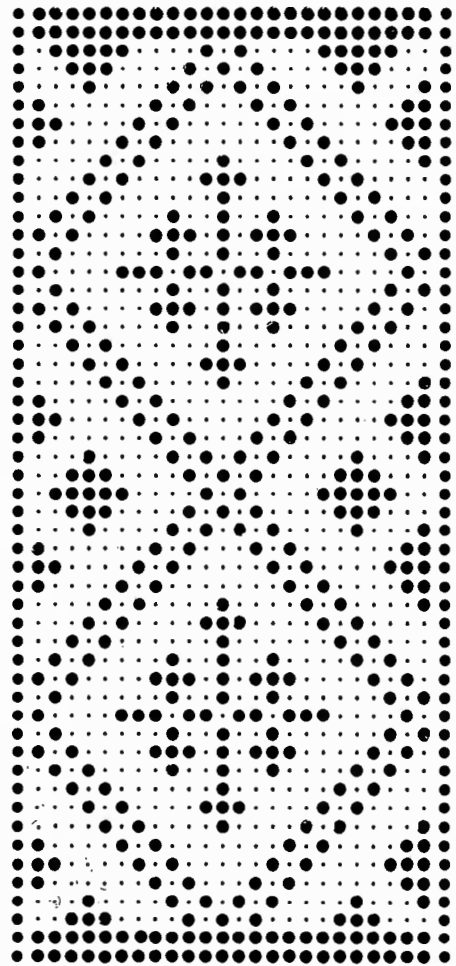
### MAKING UP

Join left shoulder and neckband  
seam. Set in sleeves matching  
centre to shoulder seams. Join  
side and sleeve seams.

### MACHINES WITH RIBBER

Fold neckband in half to inside and  
catch down.

PATTERN 1



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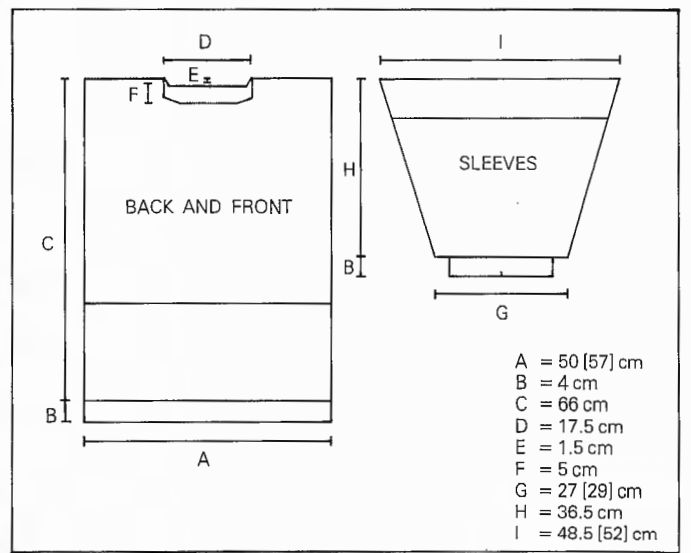
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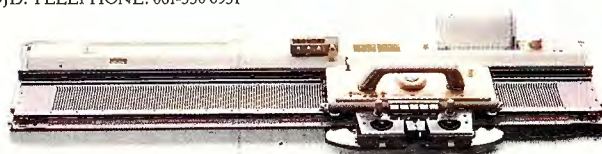
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## STITCHWORLD FABRICS

In this new series of articles Diane will be exploring the patterns which are built into the Brother electronic machines and showing you some different ways of using them.

### Diane Bennett

The Stitchworld book, supplied with the 930, 940, 950 and 950i machines, illustrates the 555 stitch patterns which are built in to these machines. These can be programmed into the machines as all-over patterns simply by entering the number. However, there are many other ways of using the patterns.

Have you ever thought of combining several patterns to form one fabric? This month, each of the samples uses only one stitch pattern, although as you will see later, two or more patterns can be combined in the same fabric.

When choosing the designs which are to be knitted together, first select a small pattern which can be repeated between the larger designs. If several different large patterns are used, try to find some that are a similar length.

It is not necessary to use a pattern exactly as in the Stitchworld book. Part of it can be used, and it is also possible to use more than one repeat. Look carefully at the selected designs before starting to knit. There are many of the Stitchworld patterns which require the first row of the pattern to be repeated to complete the design, for example pattern number 12 used in Sample 1.

It is always better to leave plain rows between the different parts of a design, so that it is easy to change the pattern number. After completing the first part of the design, enter the new pattern number before knitting the plain rows.

The method of changing from one pattern to another may depend on the stitch pattern. When knitting lace, after knitting the first part of the design, enter the new pattern number. Use the main carriage to knit the plain rows. Row 1 will still be showing

in the window, and the lace carriage can be used to knit the next part of the pattern.

When knitting other stitch patterns, there are two methods of changing patterns:—

1. Set the change knob to NL, cancelling the needle selection. Knit the plain rows, stopping before the last of these rows.

Take the carriage outside the mark, check that the correct pattern number has been entered and pre-select.

2. Leave the change knob set to KC, so that needles are selected while the plain rows are knitted. Stop the carriage knitting the stitch pattern. Before the last plain row, press CF (or the down key) to return the pattern to the first row. It is not necessary to take the carriage outside the mark if it has been set to KC throughout.

### SAMPLE NO. 1

This sample is knitted in Fair Isle, using pattern numbers 12 and 518.

To knit the sample:—

1. Enter pattern number 518, which is the small border pattern used as a repeat. Only the first 12

rows of this pattern are used.

2. Pre-select the first row of the pattern, set for Fair Isle and knit 12 rows.

3. Enter pattern number 12.

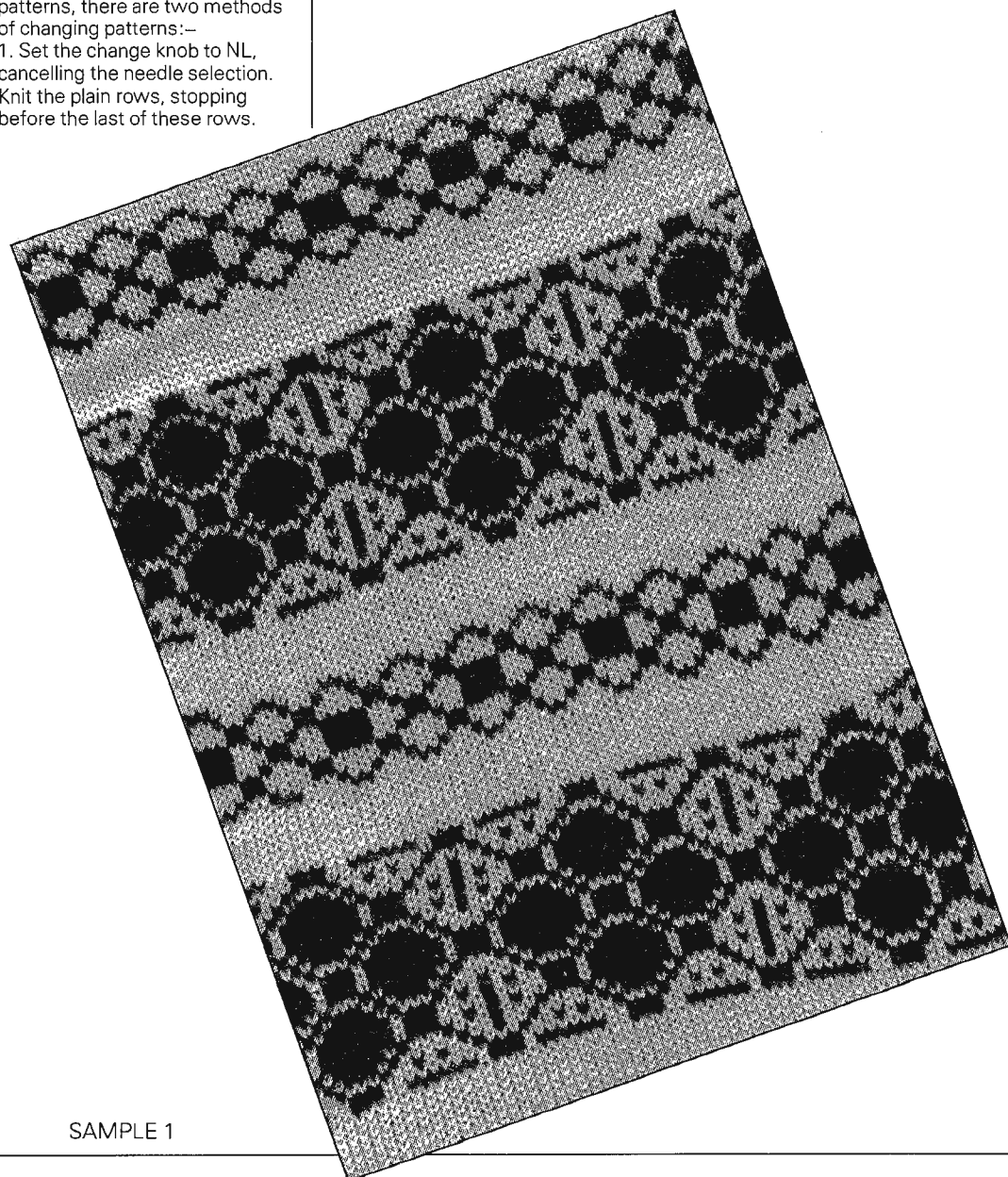
4. Remove the contrast colour from the feeder while knitting the plain rows to avoid this yarn-tangling in the brushes.

5. Set the change knob to NL, knit 7 rows stocking stitch with the carriage outside the marks, set the change knob to KCI, check that row 1 is shown in the window.

6. Knit the pre-select row, then set for Fair Isle and knit 25 rows. Pattern number 12 is only 24 rows long, but it is necessary to knit the first row twice so that the first and last rows are the same.

7. Change to pattern number 518 and repeat step 5.

Repeat steps 2 to 6 for the required length of the design.



SAMPLE 1



## SAMPLE 2

This sample is knitted in tuck stitch using pattern numbers 312, 307, 298 and 264.

To knit the sample:-

1. Enter pattern number 312. This is a small four row tuck pattern which is used between the larger patterns.

2. Pre-select, set to tuck and knit 10 rows of the pattern.

3. Change to pattern number 264.

4. Cancel the tuck buttons and knit 5 rows stocking stitch. Press CF or the down button to return the pattern to row 1.

5. Pre-select, set to tuck and knit 34 rows.

6. Change to pattern number 312,

repeat step 4 then knit 10 rows tuck.

7. Change to pattern number 307, repeat step 4 then knit 30 rows tuck.

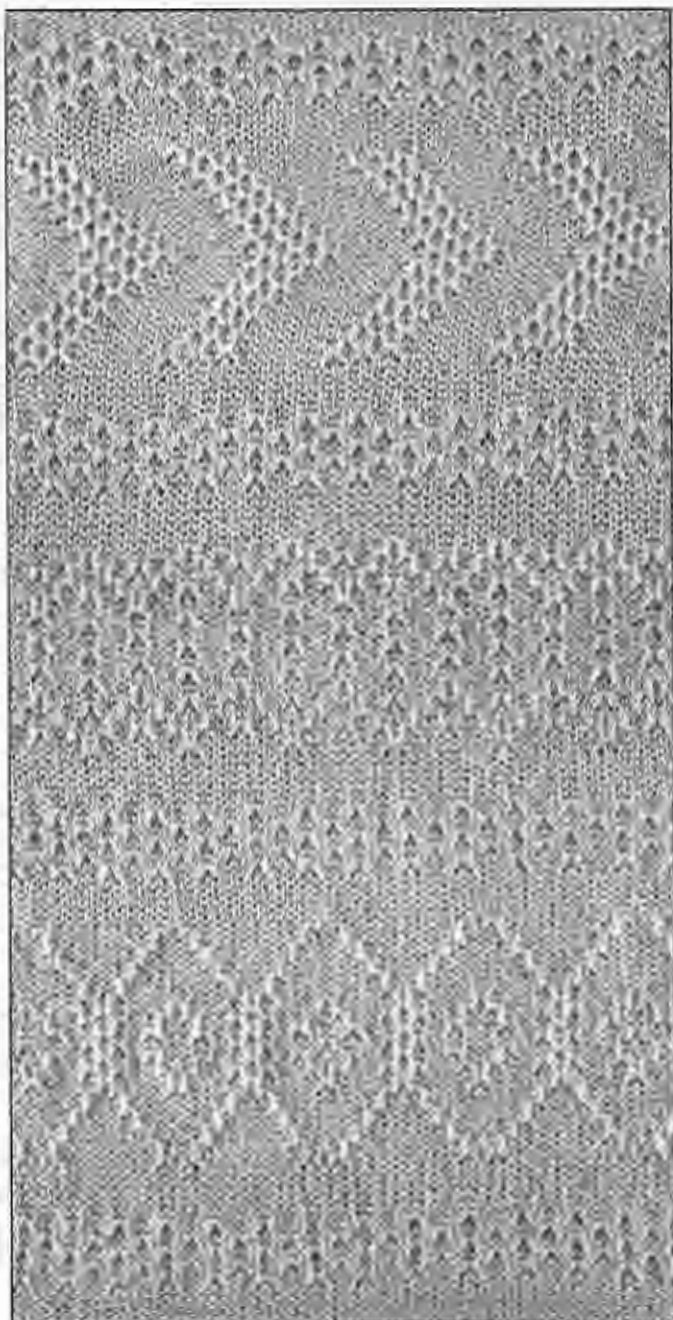
8. Change to pattern number 312, repeat step 4 then knit 10 rows tuck.

9. Change to pattern number 298, repeat step 4 then knit 30 rows tuck.

10. Change to pattern number 312.

Repeat steps 2 to 10 for the required length of the fabric.

A simpler pattern can be knitted by using only designs 312 and 264, changing between the two designs as for Sample No. 1.



SAMPLE 2



SAMPLE 3

## SAMPLE 3

This sample is knitted in lace, using pattern numbers 103, 121 and 135.

1. With the lace carriage on the extension rails, enter pattern number 103.

2. Move the lace carriage for 2 rows to form a row of lace holes. These are used as the border between the larger designs.

3. Enter pattern number 121. Knit 6 rows stocking stitch with the main carriage.

4. Check that row 1 still shows in the window. Knit one repeat of the pattern. To complete the diamond, knit the first 4 rows of the pattern again by using the lace carriage for one set of transfers after the 'beep' for the end of the pattern.

5. Enter pattern number 103, knit 6 rows stocking stitch, 2 rows lace carriage.

6. Enter pattern number 135, knit 6 rows stocking stitch.

7. Enter 5 and CF or use the up button to start the pattern at row 5. Knit to row 48.

8. Enter pattern number 103.

Repeat steps 2 to 8 for the required length of the fabric.

There are just examples of a wide variety of fabrics which could be knitted using Stitchworld patterns. Each fabric is described using simple steps, so do not be deterred by the length of the instructions.

If a complete garment is to be knitted using a combination of Stitchworld patterns, the whole design can be drawn out on to a mylar sheet for 950 and 950i machines. Except when using lace designs, experiment with different numbers of plain rows before drawing out the design. The number of plain rows in lace designs can be altered because the main carriage does not move the mylar sheet.

Owners of the PPD can use the Stitchworld pattern numbers to create the whole design on screen. It is very easy to change the number of plain rows and the patterns selected and the length of each pattern can also be adjusted.

When using designs of this type for garments, always consider the direction of knitting. Sideways knitted garments using bands of pattern can be very flattering for larger sizes.

Fabrics knitted in Fair Isle can be very attractive if colour changes are used. Use one colour for the small design and two or more colours for the larger designs between these. For ease of colour changing, use an even number of rows from each pattern.

I hope that owners of electronic machines will enjoy experimenting with these fabrics. In the next article, I will be exploring borders and panels of pattern.



## BACK

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [77, 80, 83] Ns at left and right of centre 0 to WP. 146 [154, 160, 166] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 32 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 73 [76, 79, 82] Ns at left and right of centre 0 to WP. 146 [152, 158, 164] Ns. \* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed \*.

### 2ND, 3RD AND 4TH SIZES

Inc 1 st at each end.

### ALL SIZES

146 [154, 160, 166] sts.

### ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT, K 174 [180, 186, 192] rows. Work measures 36 [37, 38, 39] cm, 14 1/4 [14 1/2, 15, 15 1/4] in. Place a marker at each end \*\*. K 140 [146, 152, 158] rows.

### SHAPE NECK

# 2 SHIRT STYLE SWEATER

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

## MATERIALS

Amberlyarn Lakeland Mist 4-ply.  
2 [2, 2, 2] x 340g cones in Red (MY).  
5 buttons.

### GARMENT WEIGHT

Finished garment in first size weighs 455g.

The fibre content of this yarn is 52% Acrylic, 40% Mohair, 6% Polyester. For further information about this yarn, please write to Amber UK, Dock Mills, Dockfield Terrace, Shipley, West Yorkshire BD17 7AW.

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust 97 [102, 107, 112] cm, 38 [40, 42, 44] in.  
Actual size 111 [117, 121, 126] cm, 43 3/4 [46, 47 3/4, 49 3/4] in.  
Length to shoulder 62 [64, 66, 68] cm, 24 1/2 [25 1/4, 26, 26 3/4] in.  
Sleeve seam 48 [50, 50, 52] cm, 19 [19 3/4, 19 3/4, 20 1/2] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

## TENSION

26 stitches and 58 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit. We used Toyota card 165 from their Knitting Pattern book for this design and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, 34 High Street, Bromley, Kent BR1 1EA.

### KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (right light on) and

button 2 (left light on 580 machines and right light on other models).

### BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

Note: patt row on card. Using a length of MY, cast off centre 38 sts. Using nylon cord, K 54 [58, 61, 64] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. 47 [51, 54, 57] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

## FRONT

Work as for back to \*\*.

### FRONT OPENING

Note patt row on card. Using a length of MY, cast off centre 8 sts. Using nylon cord, K 69 [73, 76, 79] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 117 [123, 129, 135] rows.

### SHAPE NECK

Cast off 6 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 47

[51, 54, 57] sts rem. K 14 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

## SLEEVES

Push 39 [39, 41, 41] Ns at left and right of centre 0 to WP. 78 [78, 82, 82] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st patt. K 5 rows. Shape sides by inc 1 st at each end of next and every foll 7th row until there are 84 [94, 112, 136] sts, then on every foll 8th row until there are 136 [142, 146, 152] sts. K 15 [8, 15, 15] rows. RC shows 244 [256, 256, 268] and work measures 42 [44, 44, 46] cm, 16 1/2 [17 1/4, 17 1/4, 18] in. Cast off.

## CUFFS

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 68 [68, 74, 74] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 32 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 68 [68, 74, 74] Ns to WP.

Work as for back from \* to \*.

### ALL MACHINES

With K side facing, replace 78 [78, 82, 82] sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

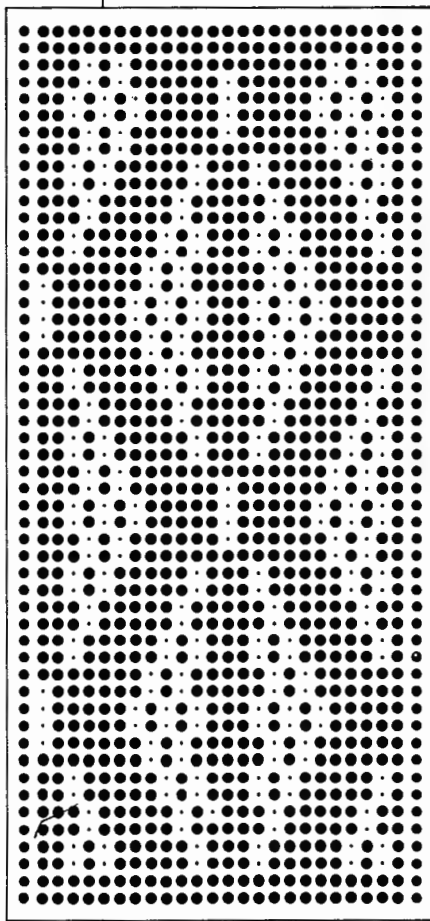
## BUTTONHOLE BAND

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 64 [68, 72, 76] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 8 rows. Counting from left edge, make 4 buttonholes over 5th and 6th and every foll 15th and 16th [16th and 17th, 17th and 18th, 18th and 19th] sts. K 8 rows. Transfer sts for st st. With K side facing, pick up sts along front edge and place on to Ns. Using MT, K 1 row. Cast off.

### MACHINES WITHOUT RIBBER

Push 56 [59, 62, 65] Ns to WP. With P side facing, pick up sts along front edge and place on to Ns. Inc 1 st at lower edge. 57 [60, 63, 66] sts. Set RC at 000. Using MT-1 and MY, K 6 rows. Counting from right edge, make 4









buttonholes over 6th and 7th [6th and 7th, 8th and 9th, 8th and 9th] and every foll 13th and 14th [14th and 15th, 14th and 15th, 15th and 16th] sts. K 15 rows. Make buttonholes over same sts as before. K 6 rows. Using WY, K a few rows and release from machine.

## BUTTON BAND

Work as for buttonhole band omitting buttonholes.

## NECKBAND

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 146 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 8 rows. Counting from right edge, make a buttonhole over 5th and 6th sts. K 17 rows. Make a buttonhole over same sts as before. K 8 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

### MACHINES WITHOUT RIBBER

Push 146 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 6 rows. Counting from right edge, make a buttonhole over 5th and 6th sts. Using MT-2, K 15

rows. Make a buttonhole over same sts as before. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

## PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

## MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams.

### MACHINES WITH RIBBER

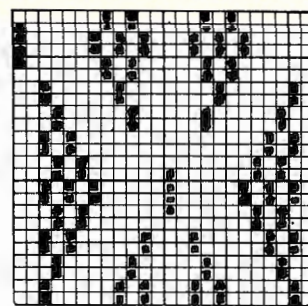
Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half and catch down on the inside.

### MACHINES WITHOUT RIBBER

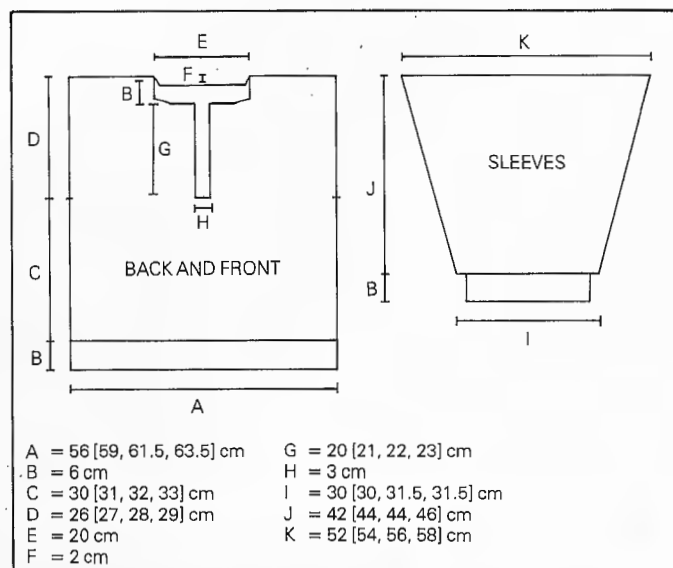
Fold bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

### ALL MACHINES

Neaten open ends of neckband. Lap buttonhole band over button band and catch down. Finish buttonholes. Sew on buttons.

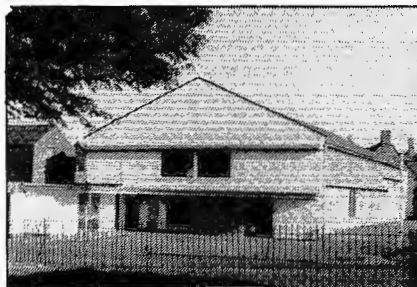


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# LATCH ON

## TRYING TO BEAT THE CLOCK

**With a Craft Fair looming up, I set out to knit a child's jumper. Since this is a knitting magazine there's nothing surprising in that. But it wasn't quite as simple as I'd thought.**

### Joan Lafferty

"Knit a sweater in less than an hour" said the caption in the book (not MKM!). I decided to have a go. First of all the yarn – well, like most seasoned knitters, I have a cupboard full of cones. I also have some balls of hand knitting yarn that I inherited. I picked a "milk chocolate" brown.

I'm always saying I dislike using hand knitting yarns, particularly in twenty-five gram balls, but I can't bear to waste anything, particularly yarn! Regular readers will be shocked to hear me say that I decided not to do a tension piece! Having recovered from your fainting fit, remember I am not knitting for any specific person. I have used this particular brand of four ply wool/acrylic before, so I know that it knits well at about tension eight. It doesn't matter if it comes out size twenty six or twenty eight.

Now came the quandary. Do I try to knit from the ball? Sometimes the end can be pulled from the centre, sometimes it ties itself into a knot. I know I can't knit from the outside of the ball; I must rewind it on the wool winder. I started off on the hand winder which was ready for use in the knitting room. After about three balls my elbow started aching; I must use the electric winder. This one needs a good firm table, not the rather flimsy one I have in the knitting room. So downstairs to the sitting room. Tragedy struck – the plastic knob which is used to tighten the clamp broke off. Never mind, I have an assortment of clamps collected from defunct machines over the years. You've guessed it! None of them fitted the wool winder. Enquire of husband if he has a clamp in his splendid collection of useful items like rusty screws and bent nails. "It so happens that I bought some only last week" he said. One of his clamps fitted nicely.

I do like to put an end of different coloured yarn in the wool winder first of all. It is much easier to "fish" the end of the ball out if it is a contrast colour. Having

found an oddment in a pretty blue, I started winding from the outside of the ball. The electric winder is very fast; in no time at all the wool had twisted itself round everything in sight! Ten minutes later the yarn was running freely again. Too freely! Last week at class I snagged my little finger on the needle of the machine. The wound was healing nicely by the time I got to my wool winding session, but somehow the yarn caught in the flap of skin. Pause while I get a plaster and apply it. "Have I dropped blood on the yarn?" I asked myself. Carefully unwind a few metres from the bobbin and decide all is well.

If I am knitting from small, re-wound balls of this sort I make a practise of tying the tail end of the first ball on to the end at the centre of the second (having

spindle was a tiny end of a different yarn which I could not grab between my fingernails; I tried a little gentle prodding with a nail (which happened to be handy), then a pin, which did no good at all. I hunted for my trusty splinter forceps (fine nosed tweezers). Not too far to hunt, since they are always around my knitting machine(s). I use them for teasing out fluff from between the needle slots, should I let any accumulate. The tweezers did the trick. Which just shows one should inspect every item of equipment where ends of yarn can possibly lurk. I must make a note to have a look at the hand winder shortly.

Am I now ready to start on my jumper? Not on your life! First of all I must tidy up the sitting room. I'm not actually expecting the vicar to call, but you never know! Put away nail file and glass headed pin. Collect all those ball bands and throw them away. All except one, since this can be pinned on the garment (when it is finally made) to show the yarn content and washing instructions. I often pin a little twist of yarn as well on children's garments. I know what they are for catching stitches in knitwear, or wearing

**"Am I now ready to start on my jumper? Not on your life! First of all I must tidy up the sitting room. I'm not actually expecting the vicar to call, but you never know!"**

removed my contrast yarn first, of course!). In this case I decided I could tie a knot and start the second ball at the winding stage. The wool winder takes about fifty grams nicely. If I spot the knot as it goes by I can pull it down at the beginning of the row. If it knits in I have left long enough ends to untie and darn in later. Should the knot jam as it goes across it is much easier to take the carriage off and unravel a few stitches than it is to pick up dropped ones when the yarn runs out.

Before I came to the end of my winding session the end of yarn caught round the spindle of the wool winder. Off came the "hat" or rather the bobbin, to be technical. After much twisting and turning the yarn was free.

However, also wound round the

out elbows.

Put all the balls in a plastic bag, undo the wool winder ready to take back to the knitting room. What a mess on the floor. Stupidly I had not removed my shrimp plant from the table; the vibration of the electric winder had shaken off the little white flowers. Nast sticky things they are, too. I must get out the vacuum cleaner and remove them before they get trodden into the carpet. (Thought – do the plants need watering? Yes, they do but there's no time to give them a cosy chat today.)

That's the whole morning gone – who says you can knit a child's jumper in less than an hour? Not in this neck of the woods you can't!

Return to the knitting machine

for an afternoon session. Cast on and knit rib. Then I decided a plain jumper would not appeal to a child and what is more to the point, would not catch Mummy's eye (or Grannie's or Auntie's, for that matter!) on a stall. Hunt through "Stitch World" for a suitable childish motif. I am not keen on "soppy" bunnies; an elephant or a sheep might do, but they are not very tall. My favourite guardsman would not show up well on brown, since his trousers are black and his jacket bright red. Have a look at the mylar sheets. Lots of Teddy bears; decide on one striding along, swinging his (or her) arms. Now a search for a suitable "Teddy" colour. That's easy – I have some nice brushed acrylic in a mustard colour. Set machine for motif and start on the Teddy. At this stage I was glad I was using balls of yarn. When working with a cone I invariably forget to take off a couple of ends to use to "seal" the edges of a motif. No problem here, I can break a couple of ends off the next ball. Hurray! I have finished the front, it's only taken me an hour! Surely I have earned a cup of tea?

I inspect my work. Help! I must have programmed wrongly. There is a line of stitches going down about six rows, right in the path that my Teddy is treading. Never mind, I am expert at Swiss darning. However, the brown yarn does not completely cover the mustard line and is very bumpy in any case. This line is just in front of "his" arm as he swings it forward. A couple of Swiss darned stitches in mustard brings his arm almost to the line. Does it look as though he is running a relay race with a baton in his hand? No, it doesn't. Decide to work a little triangular "cap" on the top of the line (my pretty blue is still to hand!). Not it looks like an ice cream, except that the cone is "Teddy coloured". An odd end of bright red is threaded in my wool needle. Take three slanting stitches across the line. Now it looks just like an ice cream, if one can overlook the fact that cones do not normally have red stripes and ice cream is not often blue!

All this is just an example of what I am always saying to my students. "If you make a mistake, make a virtue out of necessity and call it a 'design feature' ". In fact I think my Teddy looks better with his makeshift ice cream than he did without it.

The front brought me to the end



**"Now it looks just like an ice cream, if one can overlook the fact that cones do not normally have red stripes and ice cream is not often blue!"**

of one morning's knitting. In the afternoon I completed the back and sleeves in about an hour or so. I picked up the sleeves from the shoulders and knitted down, which is not quite so quick to knit because decreasing is slower than increasing on a sleeve. Making up is quite quick, firstly because the sleeves are already in place and secondly I use a Hague Linker.

I have come to the conclusion that trying to time the knitting of a garment is like trying to estimate

how long it takes to decorate a room. We all know that it is the preparation that eats up the minutes!

*Writing in the "Daily Mail", Maris Ross quotes an old law of the 1600s. Apparently so much knitting was being done it had to be banned, so that anyone over fifteen was forbidden from knitting during seed sowing or at harvest time.*

*Aren't you glad we don't live in the 1600s?*

## TYSON KNITTING MACHINES

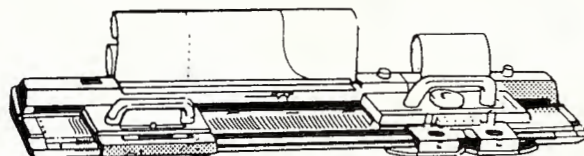
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# 3 CHENILLE SHIRT

## PATTERN RATING

\* Easy to knit.

## MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

## MATERIALS

Atkinson's 4-ply Chenille.  
1 [1, 1, 1] x 500g cone in Gold (MC).  
1 [1, 1, 1] x 500g cone in Regal Velvet (C).  
5 buttons.

## GARMENT WEIGHT

Finished garment in first size weighs 410g.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield, West Yorkshire WF5 9SA.*

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust 97 [102, 107, 112] cm, 38 [40, 42, 44] in.  
Actual size 112 [117, 122, 127] cm, 44 [46, 48, 50] in.  
Length to shoulder 62 [64, 66, 68] cm, 24½ [25¼, 26, 26¾] in.  
Sleeve seam 48 [50, 50, 52] cm, 19 [19¼, 19¾, 20½] in.

*Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.*

## TENSION

26 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4

## KNITTING NOTES

We used purl side of knitting as right side of garment.

## BACK

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 142 [148, 154, 160] sts in 1x1 rib. \* K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 32 rows. Transfer sts for st st \*.

### MACHINES WITHOUT RIBBER

Push 140 [146, 152, 158] Ns to WP. \* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed \*. Inc 1 st at each end. 142 [148, 154, 160] sts.

### ALL MACHINES

Set RC at 000. Using MT, K 120 [124, 128, 132] rows. Work measures 36 [37, 38, 39] cm, 14¼ [14½, 15, 15¼] in. Place a marker at each end \*\*. Using C, K 96 [100, 104, 108] rows.

### SHAPE NECK

Using a length of C, cast off centre 34 sts. Push 54 [57, 60, 63] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows. 46 [49, 52, 55] sts. K 1 row. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

## FRONT

Work as for back to \*\*.

### FRONT OPENING

Using a length of MC, cast off centre 8 sts. Push 67 [70, 73, 76]

Ns at left to HP and cont on rem sts for first side. K 81 [85, 89, 93] rows.

### SHAPE NECK

Cast off 6 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 46 [49, 52, 55] sts rem. K 5 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

## SLEEVES

Push 70 [75, 80, 85] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 110 [99, 104, 93] sts, then on every foll 6th row until there are 130 [135, 140, 145] sts. K 8 rows. RC shows 168 [176, 176, 184] and work measures 42

[44, 44, 46] cm, 16½ [17¼, 17¼] in. Cast off.

## CUFFS

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 59 [59, 65, 65] sts in 1x1 rib. Work as for back from \* to \*.

### MACHINES WITHOUT RIBBER

Push 59 [59, 65, 65] Ns to WP. Work as for back from \* to \*.

### ALL MACHINES

With K side facing, replace 70 [75, 80, 85] sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

## BUTTONHOLE BAND

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 51 [54, 56, 59] sts in 1x1 rib. K 5 tubular rows. Carriage is at right.

Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 8 rows. Counting from right edge, make buttonholes over 8th and 9th [9th and 10th, 10th and 11th, 10th and 11th] and every foll 11th and 12th [12th and 13th, 13th and 14th, 13th and 14th] sts. K 8 rows. Transfer sts for st st \*: With P side facing, pick up sts along right edge of front opening and place on to Ns. Using MT, K 1 row. Cast off.

### MACHINES WITHOUT RIBBER

Push 50 [53, 55, 58] Ns to WP. With P side facing, pick up sts along right edge of front opening and place on to Ns. Inc 1 st at lower edge. 51 [54, 56, 59] sts. Set RC at 000. Using MT-1 and MC, K 6 rows. Counting from left edge, make buttonholes over 8th and 9th [9th and 10th, 10th and 11th, 10th and 11th] and every foll 11th and 12th [12th and 13th, 13th and 14th, 13th and 14th] sts. K 15 rows. Make buttonholes over same sts as before. K 6 rows. Using WY, K a few rows and release from machine.

## BUTTON BAND

### MACHINES WITH RIBBER

Work as for buttonhole band to \* omitting buttonholes. With P side facing, pick up sts along left edge of front opening and place on to Ns. Using MT, K 1 row. Cast off.

### MACHINES WITHOUT RIBBER

Work as for buttonhole band omitting buttonholes and reading left for right.

## NECKBAND

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for









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**Sampler No 2** contains excerpts from: Each of the three vols in the Brother Ribber Series and Knit Steam & Cut.

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◀ 20

1x1 rib. Using MC, cast on 131 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 8 rows. Counting from right edge, make a buttonhole over 5th and 6th sts. K 17 rows. Make a buttonhole over same sts as before. K 8 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

#### MACHINES WITHOUT RIBBER

Push 131 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 6 rows. Counting from right edge, make a buttonhole over 5th and 6th sts. Using MT-2, K 15 rows. Make a buttonhole over same sts as before. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

### PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

### MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams.

#### MACHINES WITHOUT RIBBER

Fold bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

#### ALL MACHINES

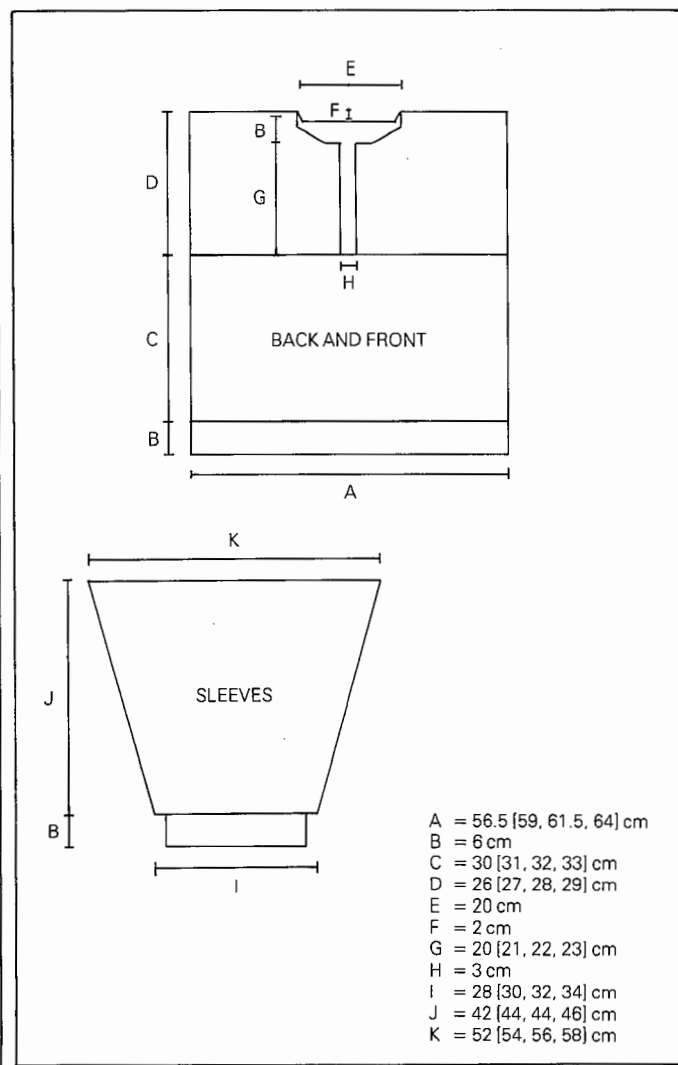
Lap buttonhole band over button band and catch down ends. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

#### MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

#### ALL MACHINES

Neaten ends of neckband. Finish buttonholes. Sew on buttons.





# FUN FOR ALL THE FAMILY

23

## WIN A DAY OUT AT THORPE PARK

Here's your chance to win a family ticket for a great day out at THORPE PARK, one of Europe's leading family leisure attraction in Chertsey, Surrey.

Two family winners will be able to experience first hand, four fabulous brand new rides and attractions at Thorpe Park this year. There's an exciting new family roller coaster called the Flying Fish, which ducks, dives, twists and turns up to speeds of 30 mph. Or a Drive in the Country in a 1930's vintage car that will take you on a gentle old time drive through the countryside. The new Thorpe Park Rangers Show aims to educate children about litter bugs. Over £1 million has been spent on all these new attractions, including the fabulous new undercover Carousel Kingdom family entertainment area, themed on a medieval town square and castle, featuring the first 'double-decker' carousel in the UK.

A family ticket will give free entrance for four persons to the whole Park which includes rides such as Treasure

Island, Magic Mill, Phantom Fantasia, Loggers Leap and the swirly Tea Cup ride, and not forgetting of course the great Thunder River ride and Cap'n Andy's Revue; plus many more rides for youngsters, and particularly families with children between 4 and 14 years. Entrance for children under a metre high is free of charge.

Don't be surprised too if you bump into troupes of clowns, jugglers and Charlie Chaplin, they are all just part of the Park's great day out. For the less energetic there is Thorpe Farm too, where you can visit a real farm with sheep, pigs and horses that you can safely see and touch.

Thorpe Park is open every day until 28 October 1990 from 10 am - 6 pm. It's easy to get to - Junction 11 or 13 off the M25, and car parking is free. Or, there's a regular train service to Staines, and many bus services operate to Thorpe Park.

All you have to do is to circle the ten differences in the second picture.

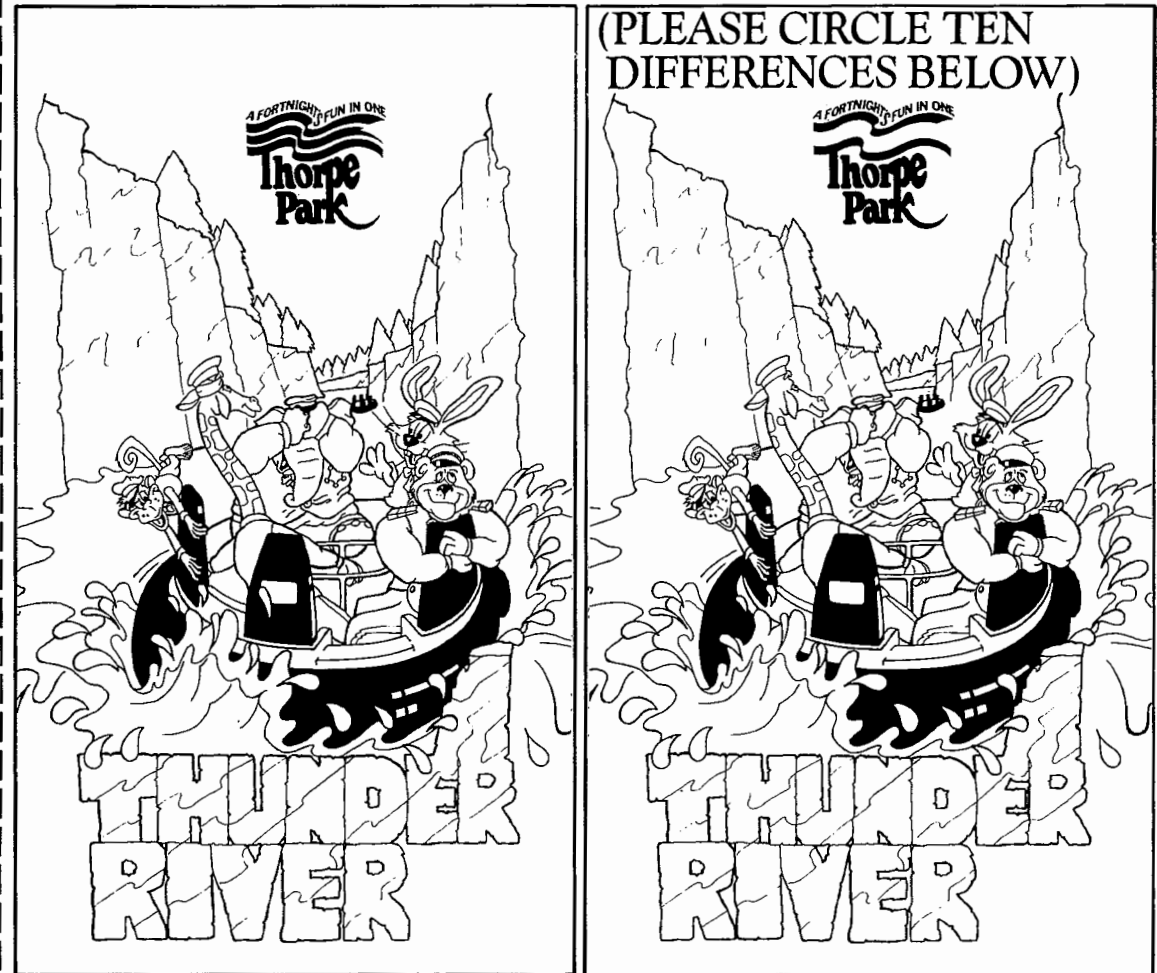
Closing date of competition: 13.9.90

Complete your name and address and send your entry form to:  
MACHINE KNITTING MONTHLY  
3 Bridge Avenue, Maidenhead,  
Berkshire SL6 1RR

### Competition rules:

This competition is not open to employees of Thorpe Park, this magazine or anyone else connected with the organisation of the competition. Judges' decision is final and no correspondence can be entered into. No cash alternatives available. Winners will be notified by post.

## COMPETITION ENTRY FORM: 'SPOT THE DIFFERENCE'



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\_\_\_\_\_ TEL: \_\_\_\_\_

CUT HERE



COMPETITION

COMPETITION

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sweaters.

Bright colours depend, not only on fashion, but on what suits you. For instance, there is a gorgeous deep but bright red about, almost like a very ripe tomato. It looks wonderful, if it suits you but if, as in my case, it does nothing for you, keep it to skirt or pants and away from your face.

Alternatively, choose a red with blue in it which you probably can wear. Similarly the lovely fiery flames and oranges either suit you or they don't and I would use a greenish yellow or lime, equally fashionable and better for me.

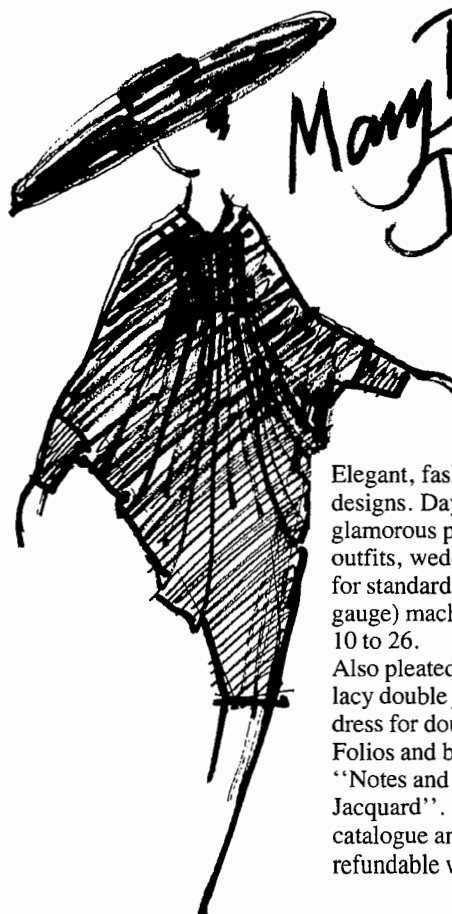
Colour is a very personal choice and this season you really can find a fashionable colour to suit you. The sophisticated will love the dark and moody greens and thunderous blues and anthracites, many of them used together,

perhaps sparked with a brilliant bright or pastel. All in all, I have rarely seen so much choice of fashion colours in one season, so do choose one you really like.

Dresses and skirts are less obviously predictable. There are a lot of short skirts still – and a lot of long ones too. Take your pick! Armholes are generally deep and easy fitting. Heaven-sent for the larger lady.

Long cardigans abound, worn with a very short skirt if this suits you. The basic raglan or orthodox cardigan pattern with your charting device works beautifully if you make it at least thirty centimetres or one foot longer. Very new and very elegant.

I've drawn some ideas to start you thinking. Do enjoy knitting some of these lovely colours and above all, enjoy wearing them.



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**Mary Douse Designs, 50 St Anne's Crescent,  
Lewes, East Sussex BN7 1SD**



# MASTERCLASS

**Magical September! It's all happening – new colours, new shapes. Masses of ideas for you to wear and lots of the fashion predictions are very very knittable. A veritable feast for all knitters, beginners and experts alike.**

## Mary Dowse

Natural colours all around us mirror the new colours of fashion. Misty, mellow drifts of michaelmas daisies in every shade of blue through pink to lilac, purple and magenta, by day, cooled to the gentlest of pastels under the harvest moon. All the colours of harvest, from corn-gold to the lovely limes and yellows of ripening fruit, the deep wines and purpley blues of blackberries, the glowing red of tomatoes and the truly volcanic explosion of dahlias

both parka and "Montgomery". (One does wonder what he would have thought about a pastel duffle coat but they look lovely nevertheless.)

The hood seems to have come back with a vengeance, making a very becoming frame to the face whether worn over the head or draped on the shoulders. A simple dress or sweater with an added hood looks wonderful and is very easy to make.

You must by now have heard

**"Misty, mellow drifts of michaelmas daisies in every shade of blue through pink to lilac, purple and magenta, by day, cooled to the gentlest of pastels under the harvest moon."**

in fiery flame and gold, vibrant vermilion and claret.

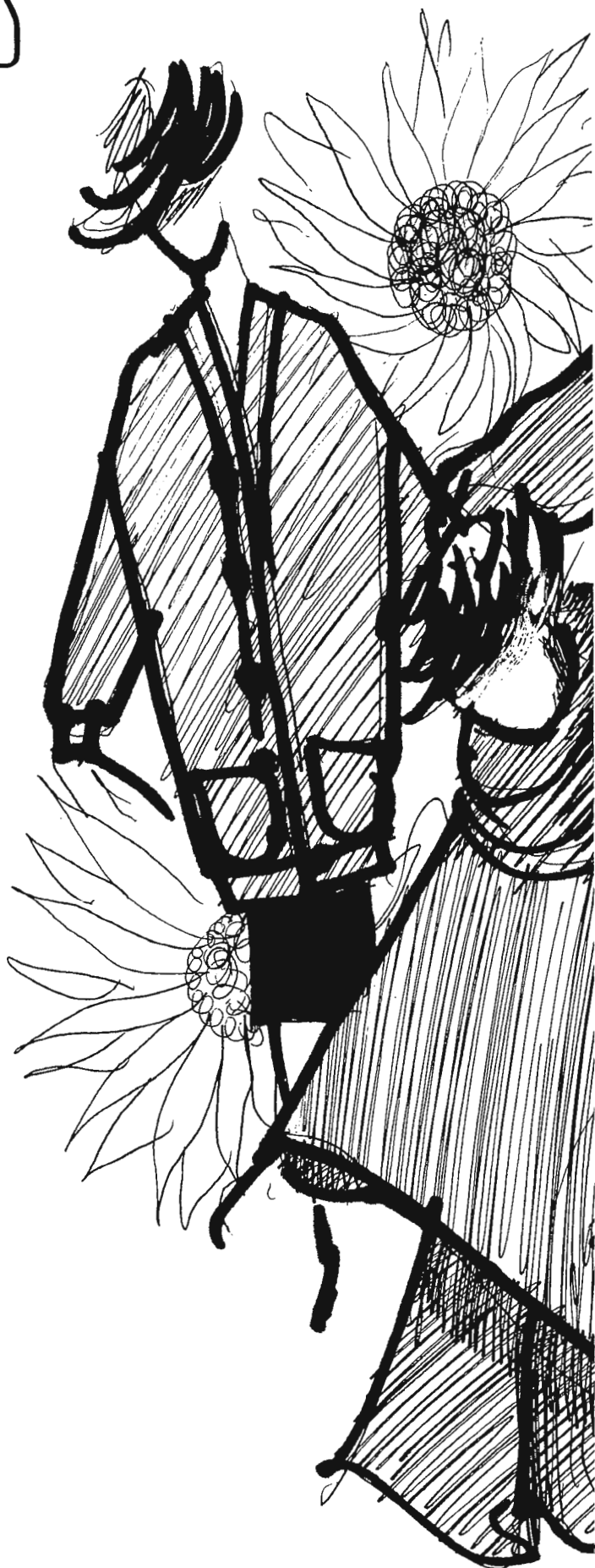
Add the dark greens of late summer trees and the brown of freshly ploughed fields and you can see immediately that, whether you favour pastel and feminine colours, brilliant brights or dark, subtle, sophisticated tones there's something for everyone.

For this season, there's an unusual quantity of pretty pastels, particularly for outer wear. How about a mohair coat? Mohair is quite beautiful in very gentle colours and knits easily and well in simple "woven-in" patterns. Try it, too, for some of the new shapes such as big wrapped layers. Make a "throw", sew up the sides and add a generous matching scarf to make a big wrapped coat. All straight pieces too, so you don't even need a pattern!

Or try pastel parkas and duffles for the very newest looks, again all straight pieces. Marvellously easy to make in two layers of knitting, perhaps with an extra layer of padding for a really luscious parka. Don't forget the hood which is also straight and an absolute must this season for

about the predicted avalanche of "winter white". If cream or white suit you this is great for knitters as, let's face it, white needs continual cleaning to keep it looking lovely and knitted clothes, even coats, can be washed with reasonable care and usually feel and look the better for it.

Most of these "whites" are creamy, natural, unbleached colours and in wool there are many variations. Choose from the palest of creams through the very palest grey to the darkest of anthracite; from the very palest of fawns to the darkest of browns. All these colours, especially the dark anthracite and glowing browns, are very, very fashionable. Among my favourite yarns for these colours are the delicious three ply wool and alpaca "Naturell" from Forsell in exquisite soft cream, pale pearly grey and deep dark grey or in pale and dark fawny brown and the wide range of these shades in Jamieson's Shetland. Both are most beautiful (and economical) yarns and particularly lovely in these natural colours, though Jamieson's range includes just about every colour you can think of. All are lovely for coats or





## BACK

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [80, 87] Ns at left and right of centre 0 to WP. 146 [160, 174] Ns. \* Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st \*.

### MACHINES WITHOUT RIBBER

Push 73 [79, 87] Ns at left and 73 [79, 86] Ns at right of centre 0 to WP. 146 [158, 173] Ns. \* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed \*.

### 2ND SIZE

Inc 1 st at each end.

### 3RD SIZE

Inc 1 st at right edge.

### ALL SIZES

146 [160, 174] sts.

### ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT, K 192 rows. Work measures 44 cm, 17¼ in.

# 4 TUCK STITCH CARDIGAN

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

## MATERIALS

Bramwell Fine 4-ply

1 (2, 2) x 500g cones in Cream (MY)

7 buttons.

## GARMENT WEIGHT

Finished garment in first size weighs 385g.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Melcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.*

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 105 [115, 125] cm, 41½ [45¼, 49¼] in.

Length to shoulder 67 [69, 71] cm, 26½ [27¼, 28] in.

Sleeve seam 44 cm, 17¼ in.

*Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.*

## TENSION

28 stitches and 52 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used curl side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

We used Brother card 282 from Punchcard Pattern Vol. 4 for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

### KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on 580, right light on other models).

### BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

## SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. Dec 1 st at each end of next and every foll alt row until 116 [128, 140] sts rem, then on every foll 4th row until 112 [122, 132] sts rem. K 99 [103, 107] rows. RC shows 312 [322, 332] and work measures 67 [69, 71] cm, 26½ [27¼, 28] in.

## SHAPE SHOULDERS

Cast off 5 [6, 7] sts at beg of next 10 rows and 6 sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 50 sts and release from machine.

## LEFT FRONT

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 3 Ns at left and 73 [80, 87] Ns at right of centre 0 to WP. 76 [83, 90] Ns. Work as for back from \* to \*.

### MACHINES WITHOUT RIBBER

Push 3 Ns at left and 74 [80, 86] Ns at right of centre 0 to WP. 77 [83, 89] Ns. Work as for back from \* to \*.

### 1ST SIZE

Dec 1 st at right edge.

### 3RD SIZE

Inc 1 st at right edge.

### ALL SIZES

76 [83, 90] sts.

### ALL MACHINES

\*\* Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT, K 192 rows. Work measures 44 cm, 17¼ in.

### SHAPE ARMHOLE

Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 61 [67, 73] sts rem, then on every foll 4th row until 59 [64, 69] sts rem. K 74 [78, 82] rows. 25 rows less have been worked to shoulder than on back.

### SHAPE NECK

Cast off 8 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 33 [38, 43] sts rem, then on every foll 4th row until 31 [36, 41] sts rem.

### SHAPE SHOULDER

Cast off 5 [6, 7] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 6 sts \*\*.

## RIGHT FRONT

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [80, 87] Ns at left and 3 Ns at right of centre 0 to WP. 76 [83, 90] Ns. Work as for back from \* to \*.

### MACHINES WITHOUT RIBBER

Push 74 [80, 86] Ns at left and 3 Ns at right of centre 0 to WP. 77 [83, 89] Ns. Work as for back from \* to \*.

### 1ST SIZE

Dec 1 st at left edge.

### 3RD SIZE

Inc 1 st at left edge.

### ALL SIZES

76 [83, 90] sts.

### ALL MACHINES

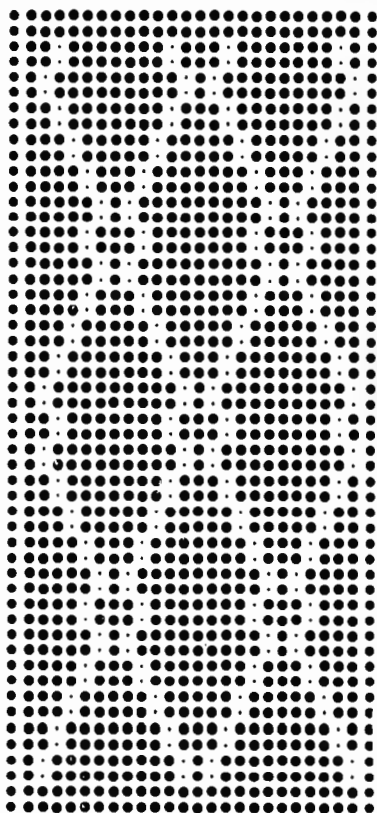
Work as for left front from \*\* to \*\*, reversing shapings.

## SLEEVES

Push 42 [45, 48] Ns at left and right of centre 0 to WP. 84 [90, 96] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st patt. K 9 rows. Shape sides by inc 1 st at each end of next and every foll 10th row until there are 118 [124, 130] sts. K 22 rows. RC shows 193 and work measures 37 cm, 14½ in.

### SHAPE TOP

Cast off 2 sts at beg of next 10 rows. Dec 1 st at each end of every foll alt row until 74 [80, 86] sts rem, then on every foll 3rd row until 60 [62, 64] sts rem, then on every foll 4th row until 50 sts rem, then on every foll 6th row until 40 sts rem. Cast off.



PUNCHCARD







## CUFFS

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 70 [74, 78] sts in 1×1 rib. K3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 71 [74, 77] Ns to WP. Work as for back from \* to \*.

### ALL MACHINES

With K side facing, replace 84 [90, 96] sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

## NECKBAND

Join shoulder seams.

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 134 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 19 rows. Transfer sts for st st. With K side facing, pick up 42 sts up left front neck edge, 50 sts across back neck and 42 sts down right front neck edge and place on to Ns. Using MT, K 1 row. Cast off.

### MACHINES WITHOUT RIBBER

Push 134 Ns to WP. With P side facing, pick up 42 sts up right front neck edge, 50 sts across back neck and 42 sts down left front neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 7 rows. Using MT-2, K 15 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty N. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

## BUTTONHOLD BAND

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 17 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 7 [6, 7] rows. \* Make a buttonhole over centre 3 sts. K 44 [46, 47] rows. Rep from \* 5 times more. Make another buttonhole over same sts as before. K 7 [5, 7] rows. RC shows 278 [287, 296]. Transfer sts to main bed. Cast off.

### MACHINES WITHOUT RIBBER

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 6 [7, 5] rows. \* Counting from both edges, make buttonholes over sts 4, 5 and 6. K 40 [41, 43] rows. Rep from \* 5 times more. Make buttonholes over same sts as before. K 6 [7, 5] rows. RC shows 252 [260, 268]. Cast off.

## BUTTON BAND

Work as for buttonhole band omitting buttonholes.

## PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

## MAKING UP

Join side and sleeve seams. Set in sleeves, pleating tops.

### MACHINES WITH RIBBER

Sew front bands into position.

### MACHINES WITHOUT RIBBER

Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold front bands in half lengthways, neaten open ends, then sew in position.

### ALL MACHINES

Finish buttonholes. Sew on buttons.

# SINGER SPECIAL

## KNITTING SOCKS

**When I started with the Singer Freestyle (electronic) machine, I fully intended to work through the instruction book methodically. However I found I had to skip a couple of chapters and go on to sock making.**

## Joan Lafferty

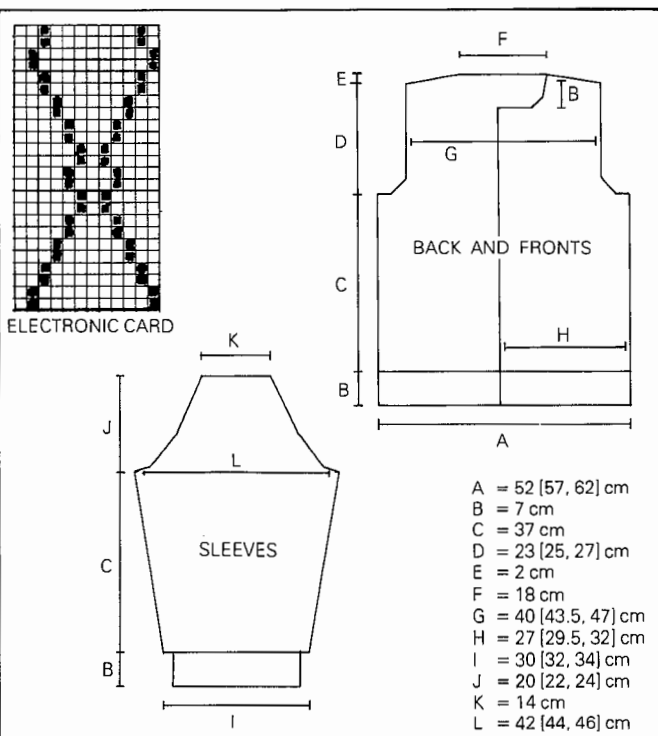
It was the result of a 'phone call from an ex-student from my crochet classes. "Do you know anyone who knits socks?" she asked. No I didn't, although I have been known to make my daughter hockey socks with the appropriate coloured turn over tops, when she couldn't buy any. This is not my favourite occupation! However, my colleague went on to explain that her son (aged sixteen, or thereabouts) took size fifteen in shoes! He had applied to a local supermarket for a Saturday job, but was required to wear black socks. She couldn't buy any in black and indeed she said she had only been able to get "tubes" in whatever colour was available. This sounded more promising; there are no heels to turn with a tube. The next problem was the yarn. There was only one week to go to the start of his job; I knew I couldn't get anything suitable locally. I promised to hunt in the back of my yarn cupboard. (This was a major task, but it is nice and tidy just now.) I found seven twenty-five gram balls of four-ply, eighty percent wool, twenty percent acrylic. I knew that all acrylic, or for that matter all wool, would not do for socks.

I jotted down the measurements of the "tube" the lad had been wearing and knitted a tension piece in the wool/acrylic yarn. Then came a job I hate - working out the number of stitches and rows I would need to knit. I consulted Mary Weaver's "The Ribbing Attachment - Part Two" which has a lot of information about socks, both flat bed and circular. I also read very carefully the Singer instruction manual on the matter of socks, which are knitted "in the round" on this machine.

I decided I should follow the pattern exactly since sock knitting was on the agenda for an article. So first of all I had to master two by two industrial rib. In her ribbing books (published in 1976) Mary Weaver calls this rib "two up, one down" which I think is most descriptive. Mary calls it

"commercial rib" in her book "Fair Isle for the Brother Ribber" published in 1988. (Not unlike "industrial" I suppose.) On the other hand, Betty Bailey, who writes a lot about ribbing matters, calls it "half pitch rib". Somehow the name "industrial rib" stuck in my memory, so I read through a couple of books of that other prolific writer, Kathleen Kinder. Sure enough she mentions industrial rib. Now I had got all that straight in my mind, I set about my socks. I am quite familiar with knitting this type of rib on the Japanese machines, but found the technique somewhat different on the Singer. For one thing the intermediate lever (which more or less corresponds to the "half pitch lever") is put on the left and not on the right which is my usual practise. Having finished the rib, it is necessary to transfer the stitches from the front to the back bed. This means two stitches will go on to the one empty needle. Then one row is knitted in stocking stitch.

Now comes the tricky bit. One has to transfer one quarter of the stitches at each end of the back bed on to the front bed so that the work can be knitted in the round. Singer provide a transfer tool with twenty "eyelets" for this purpose. It has a plastic cover so that when the stitches are taken off the back bed, the cover can be replaced, the tool dropped between the beds and twisted so that what was the end stitch on the back bed now comes on '0' on the front bed. This took me back some seventeen years to when I had a Passap Duomatic machine. This had a similar tool, which I never mastered. I haven't mastered it once again! I got the stitches off on to the tool easily enough, put on the little cap and twisted it into position. I suppose I tempted providence because as I was doing it I thought "I wonder what happens if I drop these stitches" - and that is exactly what I did! Off it all came and another welt was knitted (I suppose this is good practice in





doing industrial rib!!!). I had another try – this time I managed to transfer about three quarters of the stitches on one side and about half on the other. This will not do! The lad requires “foot coverings”. Once again I knitted the welt, but this time I took the necessary stitches off on waste yarn. The transfer was more successful and I found a use for a tool I had bought (and privately thought I had wasted my money!) This is the “Unicorn” transfer tool. It has an “eye” at the end, but instead of being straight, it curves up and has a sharp point. This is really intended for picking up dropped stitches on the ribber. Having used an ordinary transfer tool for this purpose for many years, I didn’t find the Unicorn much improvement, particularly as I found I couldn’t flip open a latch with the point half as well as I could with the ordinary, blunt-ended transfer tool.

However, this little “beastie” came into its own with my socks. I managed one sock – or should I say “tube” – without any further difficulty. The toe is quite easy to decrease, the first and second stitches on both ends of each bed are put on to the third and fourth needles and two rows knitted. Since they are circular rows, the row counter shows four. I found the transfer of stitches on the second sock/tube went even better. I held the part to be transferred on the “flow combs” which are comparatively flat at the top and some of the stitches almost put themselves on the needles! The Unicorn tool didn’t have half the work to do this time. I’m afraid these “socks” were too successful since my colleague says she has to get someone to buy her son’s normal tubes in Spain! One thing’s for sure – I shan’t be knitting white tubes with red patterns up the sides, like the ones he was wearing when he came for a fitting (and which he incidentally tore in putting them back on again). Fortunately for me it is not possible to do two colour knitting on circular work.

I have since chatted to a couple of ladies about using this large transfer tool. They are both Passap knitters, in fact one is a teacher. The first lady said she had managed to use the tool quite successfully; the other, like me, said she gave up after a time and took the work off on waste yarn. (this was the teacher). Since I know I shall be making some

more of these tubes, I shall have another try with the transfer tool, but it is comforting to know that I can fall back on the waste yarn method if I have to.

I may say the lad I was knitting for was the middle one of five sons; the mother said the eleven year old looked as though he was heading in the same direction. I can see tube knitting stretching endlessly before me...

Once Robert tried on his socks, we realised that the tops were not tight enough. With such large feet it was no use trying to make the rib tighter, so I resorted to the trick I adopt for my daughter’s hockey socks. I took a double end of shirring elastic and darned it through the top on the sock (on the inside), then for the lad I ran another line of stitches about a quarter of an inch below the first. Someone is probably asking why I didn’t knit in that fine elastic thread that was so much in the news three or four years ago. I tried this at the time and was not very happy with the result. Either I didn’t feed it in properly or my tension was wrong, but it pulled the work in and broke when any strain was put on it. Even if I had found it successful, I doubt if I would have used it on socks for a sixteen year old lad, chaps of this age are not known for their delicate touch with clothes!

Last year in my class I had a student who had also used this fine elastic in the neckband of a jumper. She was not satisfied with it either, so I am not alone.

I have now made a second pair of “tubes” and am getting a little more adept at using the transfer tool, which just goes to show that one must “keep at it”.

I have enough balls of wool/nylon for a third pair, then the problem is going to be where to get the next lot of yarn. So if any reader knows of a good source of sock wool/nylon (that can be obtained by mail order) I would be delighted if she would write to me. We would like three ply for preference, but four ply would do since my first attempts were this thickness.

Next month I shall go back to the instruction book and cover the chapters I have just skipped.



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# DEAR ANNE...

**Write to Anne at the address on page 3. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter. This month's lucky reader is Sheila Brown, read on for her winning letter.**



## STAR LETTER

Dear Anne

Before I sit down once again with trembling breath, awaiting the dire consequences of my lacking in the essentials of patience and the ability to translate the written word into action, on my Beast, let me tell you a little of my bad temper, and how I acquired the temper I now have towards inanimate objects – at least, I am told they are inanimate, but let me assure you that my Beast has a mind of its own.

I used to look with envy and longing at a prominently displayed machine in Denner's window (a local shop). Then, in a sudden rush, I bought one (it was one of those "Oh, what the hell, you only live once" situations) I thought of all the kangaroos (jumpers to you), suits and things my family would display – or, so I thought.

I had always been giddy at crochet and, being a third generation machinist, I expected it to be a doddle to learn. My husband then started to have the habit of saying "Bad luck, have a cup of tea", at very frequent intervals. Gallons of tea, plus just a little help from the Ann Kite tapes (which were a gift from heaven) found me in the position to help a neighbour. So I thought that I was now ready for the next step and went out to buy myself a ribber. I also had my 25th wedding anniversary – my children brought me plenty of "toys" to accessorise this glorious Beast with which I intended to turn cones of wool into kangaroos, cardies, hats, socks and all kinds of interesting things. My husband soon reverted to his old habit of saying "Have a cup of tea" and, when he was greeted with gnashing of metal teeth, of retiring into a nameless beyond.

I developed a habit of springing upon members of my unsuspecting family, turning their knittwear back at the edges, trying to figure out how it was done, or hiding lots of pieces of half knitted yarn in unexpected places, ready to give to the local fish man for his ladies who knitted.

At knitting club meetings – and here, thank you Sherborne, Dorset, for your forbearance – I pounce on the experienced members for a brain picking session. Really, what I need to do is take one home and keep her in the wardrobe like a Bank Manager, but no-one would come. Whenever any of my non-knitting friends come across somebody new who has a knitting machine they always worry that I will get to meet the person and embark upon a long machine knitting conversation. I can be very embarrassing – the machine owners and I get on very well together, it's just that we must appear to have a language of our own. This is in spite of the fact that I only recently stopped calling the gate pegs "the things in front".

I can now use the colour changer with two yarns. I know how the Knit Radar works (even if I haven't quite got the hang of it), and the green rule. I've had a grin on the lace carriage and that works. In between times, when my husband wants a meal, and I have forgotten the time, because things are actually working, he says "What are we having dear?" I feel so guilty because he says it in a way that young husbands do when they are not quite sure if the Yorkshire has risen or not. But one day I will surprise him and produce a kangaroo straight off – first go.

Now, after a strong cup of tea and for the twelfth time, I am going to try and translate Ann Kite's Jacquard lesson on to the machine and, in spite of 400 teeth, yarn that drops off, the wrong gadget in the wrong place, it might work – mightn't it?

Yours sincerely  
Sheila Brown  
Yeovil, Somerset.

Dear Anne

I marvel at modern knitting machines. Just insert a plastic card, thread up the yarn and push a carriage backwards and forwards across the needles – leaving the machine to "read" the card to produce fabulous Fair Isle, beautiful lacy garments and wonderful pattern stitches such as tuck and slip.

Put a different carriage on to your machine and this will actually transfer the stitches from your ribber bed on to the main bed, saving you the long and tedious work of transferring these stitches by hand. Add another device to your machine, plug it in, switch it on and it knits all by itself. You are now redundant.

With all this technology, why hasn't some enterprising genius thought of a less primitive way of casting on ribs? Scrabbling about underneath your ribber with comb, wire and weights – trying blindly to find the right notch. Now this technique isn't too bad when your ribber comb and wire are new – but how many knitters can honestly say they have never had the whole lot drop off the needles – the weights just about breaking a toe or two and dragging the comb down with them. The cast on wire then gets jammed up between the main bed and the ribber bed and, on being freed off, the comb crashes to the ground, inevitably landing on its teeth.

Now try casting on with ease – the bent wire meets a crooked tooth on the comb. One hand is already under both beds holding the comb in position – the other hand is threading the wire through. I really need a third hand. As it is, I've had to become a contortionist, holding up the comb with both knees – not a pretty sight.

Unless some genius thinks of another method, I think I'll have to invest in a new cast-on ribber comb and wire as a result of these feelings. On several such occasions I get the urge to "murder" my machine.

On a better day, however, I put this down to the gremlins being about but, to save my sanity, I've ordered a new ribber comb set. This time I'll treat it like Dresden china.

Yours sincerely  
Pat Denney  
Stockton, Cleveland

*You said it all in your final comment Pat – it always pays to take great care of all your machine tools and accessories. The teeth on a cast-on comb are quite flexible and are therefore prone to damage but can sometimes be straightened out carefully with the*

*aid of a pair of suitable pliers.*

*Wires become bent when not properly stored – always thread the wire back into the comb when not in use, and store both comb and wire flat or hang up safely out of harm's way.*

*As for the weights – you will find that there is no need to hang them on to the comb until you have completed the selvedge rows (ie: hang them on just before you knit the first rib row on all needles). This way, you will find that the wire and teeth of the comb are out of the way and you will have both hands free to feel along the lower edge of the comb to locate the appropriate holes. Many knitters mark the centre teeth on their combs with a tiny amount of paint or nail polish – this helps to centre the comb correctly when it is inserted up between the two needlebeds.*

Dear Anne

I have a tip which I would like to share with other readers. When finishing a sideways sweater which requires pressing, I find it easiest to sew up the overarm seams first, then I run a gathering thread around the neckline. I then lay the garment on the carpet and pull up the gathering thread to form the neck edge into a nice even curve. I then pin out the garment to the required size and steam or press.

If you mark the centre front and back at neck and hem whilst knitting, you can easily lay out the stitches and rows into nice even lines for a perfect finish. I have learned so much from your tips and excellent articles. I eagerly look forward to the next issue!

Yours sincerely,  
Marjorie Atterwill  
Caterham, Surrey

*Thank you Marjorie for sharing your tip. Don't forget that a neckband should be knitted on to the garment before sewing up both overarm seams (otherwise it has to be knitted separately and attached by hand afterwards).*

*The markers at centre neck and hem are also useful for aligning the knitted edge on to the needlebed when picking up for the neckband and, in the case of a sideways knitted garment, for the welts (which are knitted on completion of the main pieces).*

Dear Anne

A friend of mine has difficulty getting patterns for his 18 stitch punchcard machine. Looking through my electronic pattern book, I realised there were many patterns he could use. Both 6 and 9 stitch patterns could also be used. I will list the ones I have found in *Stitch World* as follows:



232, 234, 255, 260, 300, 306, 339, 351, 353, 357, 364, 368, 380.

I am sure that anyone who belongs to a knitting club or who knows of a friend with an electronic machine will have no difficulty in obtaining these patterns.

I also have a tip for people who have both a standard gauge and a chunky machine. When picking up the stitches for a round neckline on the standard gauge machine, knit one row at main tension and transfer the stitches to the ribber for 1 x 1 rib. Insert the cast on ribber comb from the chunky machine – you will find that it slips up between the stitches easily. I hope this will be of use to your readers.

Yours sincerely  
Patricia Massey  
Nottingham

Dear Anne

I recently found the time to sit down and relax with a pile of back issues of MKM, and read, with much amusement, the letter from Rosemary Chilton in the December 89 Issue. This, of course, was a reply to my own

letter, on the subject of teaching machine knitters, which you published in the preceding September Issue.

Perhaps you could assure Rosemary that my comments were made from personal observations in Further Education Classes in this area, of both teacher and fellow students, against a background of some 32 years' full time teaching in needlecraft subjects. I have taught all ages from 4 to 80+ years in a variety of establishments from Private, Secondary and Comprehensive Schools and Technical College. Apart from being recognised by the Ministry of Education and Science as a 'certified teacher', I hold a City and Guilds Technical Teachers Certificate for Further Education.

All my professional life has involved dealing with classes of more than 20 mixed ability boys and girls, men and women. Some very talkative, until the subject and expectation of the lesson gripped their attention. Then, concentration and results changed casual chit-chat to cries of curiosity, despair, excitement,

joy and satisfaction – music to the ear!

Some may ask why did I want to go to classes for machine knitting? To dispel the myth that teachers know everything – a view often held by some people, I will explain that this has only ever been a hobby. Basic garments, not too bad, then I went to a knitwear fashion show. There parading before me, the work of Anne Brown, Iris Bishop, Ann Durkan, Mary Dowse and our local lady, Jo Beedles. Closer inspection of the garments afterwards revealed design and construction techniques that I longed to know about. I am a beginner again, wanting to learn ALL the possibilities locked up in this long, rectangular Pandora's Box of goodies.

As a footnote I must tell you that a more positive response to my letter in the September Issue was a phone call from a teacher giving classes in a neighbouring area who was trying to get one going here. As the word got around that things were improving, the numbers for this new class have crept up, but the Authority is not over helpful. We

started in a room up a very narrow, twisty staircase and paid for 15 lessons but only received 14, and the teacher was paid for only 12 of these. It is doubtful whether the class will continue which is sad since we have very informative demonstrations and discussions, written hand-outs that actually correspond with the work in hand, plenty of examples to see and examine, books and magazines for those odd moments when we might otherwise chat! And – individual attention according to our needs. Who could ask for more?

I would appreciate your passing on this reply to Mrs Chilton if you still have her address to hand. Thank you for all the dedicated work that goes into publishing MKM.

Yours sincerely  
Rosemary A Audas  
Portsmouth

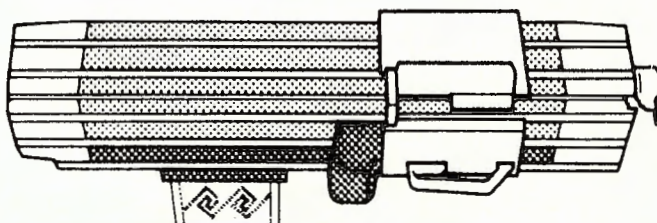
*Thank you for your letter Rosemary, perhaps we will strike up an on-going correspondence between the two of you! Hopefully, your knitting class is still in existence, do let us know.*

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# 5 CABLE AND FAIR ISLE SWEATER

## PATTERN RATING

\*\*\* For fairly experienced knitters.

## MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

## MATERIALS

Spectrum Linaria 4-ply.  
1 [1, 1] x 500g cone in Grey (MC).  
1 [1, 1] x 500g cone in Mustard (C).

## GARMENT WEIGHT

Finished garment in second size weighs 430g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust or chest 76-82 [87-97, 102-112] cm, 30-32 [34-38, 40-44] in.  
Actual size 90 [105, 120] cm, 35½ [41¼, 47½] in.  
Length to shoulder 66 [68, 69.5] cm, 26 [26¾, 27½] in.  
Sleeve seam 40.5 [44, 46.5] cm, 16 [17¼, 18¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

## TENSION

32 stitches and 41 rows to 10 cm, 4 in measured over Fair Isle and cable pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

## FAIR ISLE AND CABLE PATTERN

K 4 rows MC only (st st), 11 rows MC/C, 4 rows MC only (st st), K 5 rows MC/C. \* Work cables over sets of 4 sts in MC between Fair Isle. Cross 2 sts at left in front of 2 sts at right \*\*. K 6 rows MC/C. \* Rep from \* to \* twice more, then from \* to \*\* once more. K 4 rows MC/C. These 46 rows form pattern.

Fair Isle and cable patt. Finish to correspond with first side reversing shapings.

## SLEEVES

Push 45 [48, 51] Ns at left and right of centre 0 to WP. 90 [96, 102] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and set to first row without locking. Set RC at 000. Cont in Fair Isle and cable patt (but only work cables at each end of row when there are sufficient sts to work a complete 4 st cable). K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th [4th, 5th] row until there are 154 [160, 166] sts. K 13 [27, 8] rows.

RC shows 142 [156, 168] and work measures 34.5 [38, 40.5] cm, 13¾ [15, 16] in. Cast off.

## CUFFS

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 60 [64, 68] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st.

**MACHINES WITHOUT RIBBER**  
Push 62 [65, 68] Ns to WP. Work as for back from \* to \*.

### ALL MACHINES

With P side facing, replace 90 [96,

102] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+4, K 1 row. Cast off.

## COLLAR

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 180 [188, 196] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 37 rows. Transfer sts to

35

## BACK

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. \* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed \*.

### ALL MACHINES

Insert punchcard and set to first row without locking. Set RC at 000. Using MT, cont in Fair Isle and cable patt \*\*. K 246 [256, 262] rows. Work measures 66 [68, 69.5] cm, 26 [26¾, 27½] in.

### SHAPE SHOULDERS

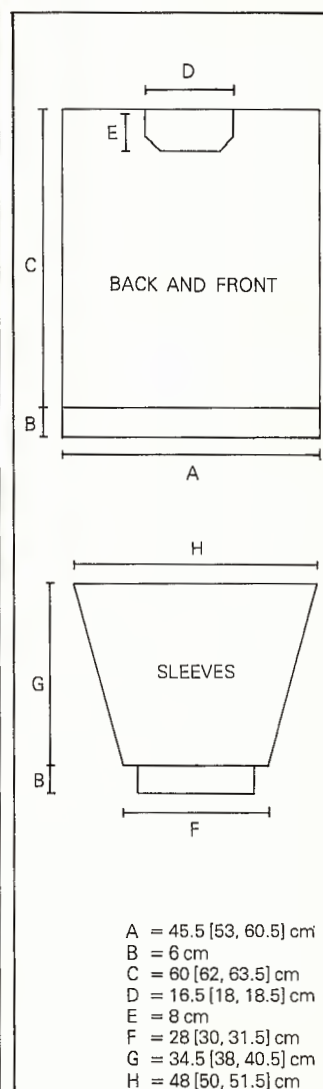
Cast off 46 [56, 67] sts at beg of next 2 rows. Cast off rem 54 [58, 60] sts.

## FRONT

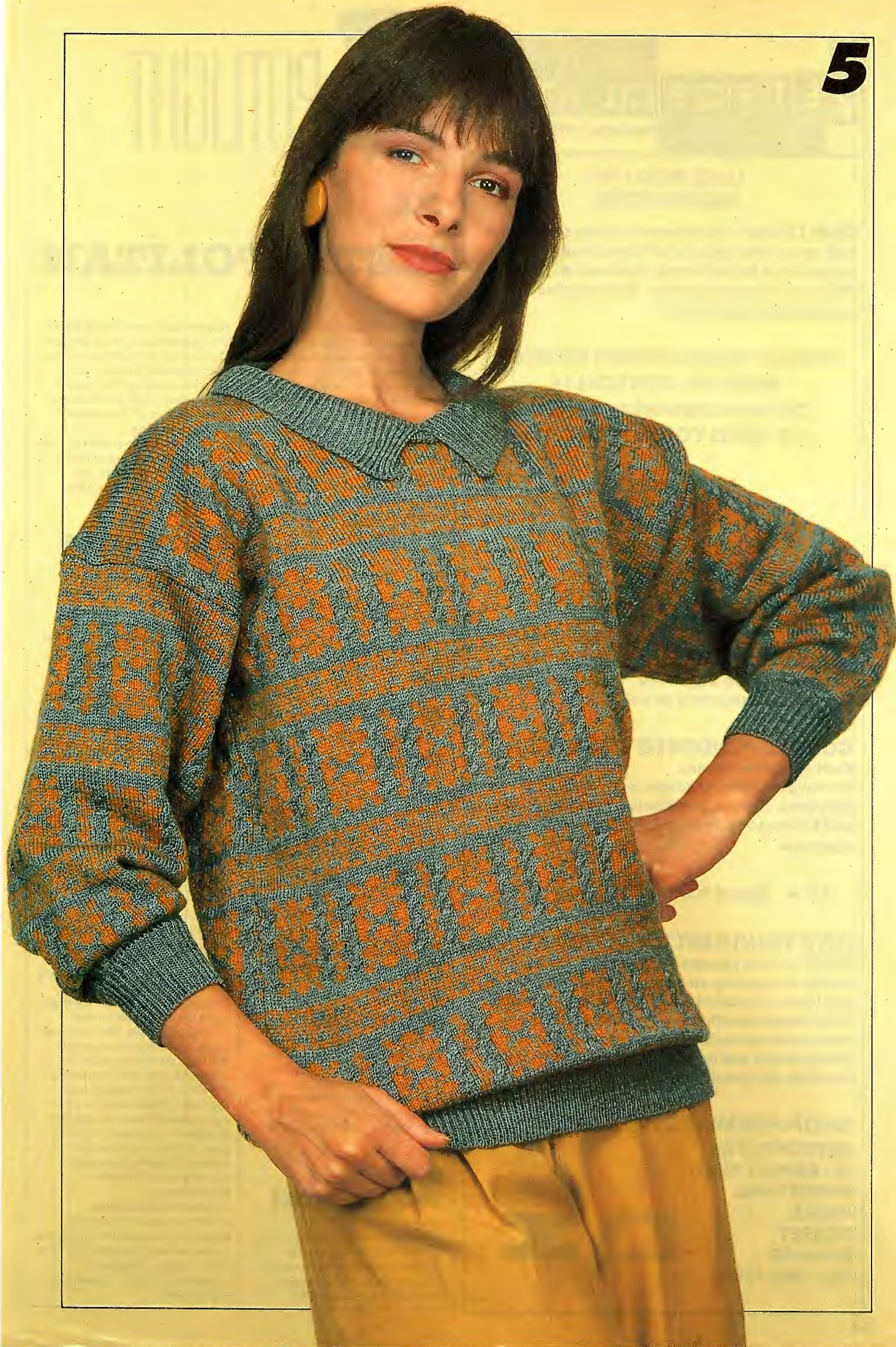
Work as for back to \*\*. K 214 [224, 230] rows. 32 rows less have been worked to shoulder than on back.

### SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 20 [24, 26] sts. Using nylon cord, K 63 [73, 84] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 46 [56, 67] sts rem, K 10 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in









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# S POTLIGHT

on

## METROPOLITAN

September marks the beginning of a whole new range of courses many of which we outline in News Line on page 5. However, there are plenty of knitters who would like to spend a short time on a crash course rather than commit themselves to a long term series of classes.

Metropolitan has lots to offer to these knitters in the coming season. As one of the most established names in machine knitting, few dedicated knitters can not have visited their shops in Poole, Cheshire or Poole, Dorset and know well that these are likely to have exactly what they require.

As an extra dimension, a variety of instruction sessions on special subjects is also offered. Take your pick from the following tempting list.

### AUDREY PALMER WORKSHOPS

Audrey Palmer will be at Metropolitan on 10th–14th September holding workshops for those of you who wish to learn her knitweave techniques. You can choose whether to attend a morning or afternoon session. The course fee is £65.00 for five mornings or afternoons.

### SUIT MAKING COURSE WITH JOAN RICHARDS

You are invited to spend a week with Joan Richards learning how to produce your own exquisite suit. This is a one week course from 23rd to 28th September. The course fee is £60.00 and this includes lunch and refreshments.

### KNITTER'S DREAM WEEK

A whole week of knitting! You arrive after lunch on Monday, 8th October and leave on Friday, 12th October, having gained a wealth of information, ideas, inspiration and confidence. This year

Metropolitan have Denise Musk who specialises in the technique of slip stitch. Also present to give you the benefit of their knitting experience will be: Pat Stanton, Pam Turbett, Joan Richards and Carol Didymus of Knitmaster. Reasonably priced accommodation is available locally and there are optional evening events at no extra cost. The course fee of £80.00 includes lunch and refreshments.

### KNITMASTER electronic course

This is a three day course with Carol Didymus of Knitmaster and has been designed to help you make the most of your PE1 Design Controller and learn the patterning facilities of the 580 electronic knitting machine. This year Carol is also going to cover working in three colours. The fee for this course is £40.00 for three days.

Two of the tutors at these courses have also recently published books which have been added to the very comprehensive library available from Metropolitan.

'Create with Knitweave, Supplement Two' is by Audrey Palmer. As you would expect, this book is beautifully presented with good clear diagrams and photos, and explicit instructions. As Supplement One is now out of print, this new book carries, as its last chapter, selected extracts from Supplement One. The book is available from September.

'Take a Tip from Me' is by Joan Richards. As the title suggests, this book contains a wealth of useful information for knitters at any level. It is written by Joan Richards, whose ability is greatly appreciated by anyone who has attended her courses. It can be used for solving problems or, if read and digested, can save valuable time. This book is available now.

If you would like more information about the courses, books, or their services in general please write to Metropolitan, The Pinfold, Poole, Nantwich, Cheshire CW5 6AL. Telephone: 0270 628414.



back bed. Cast off.

#### MACHINES WITHOUT RIBBER

Push 179 [188, 197] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 73 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Cast off.

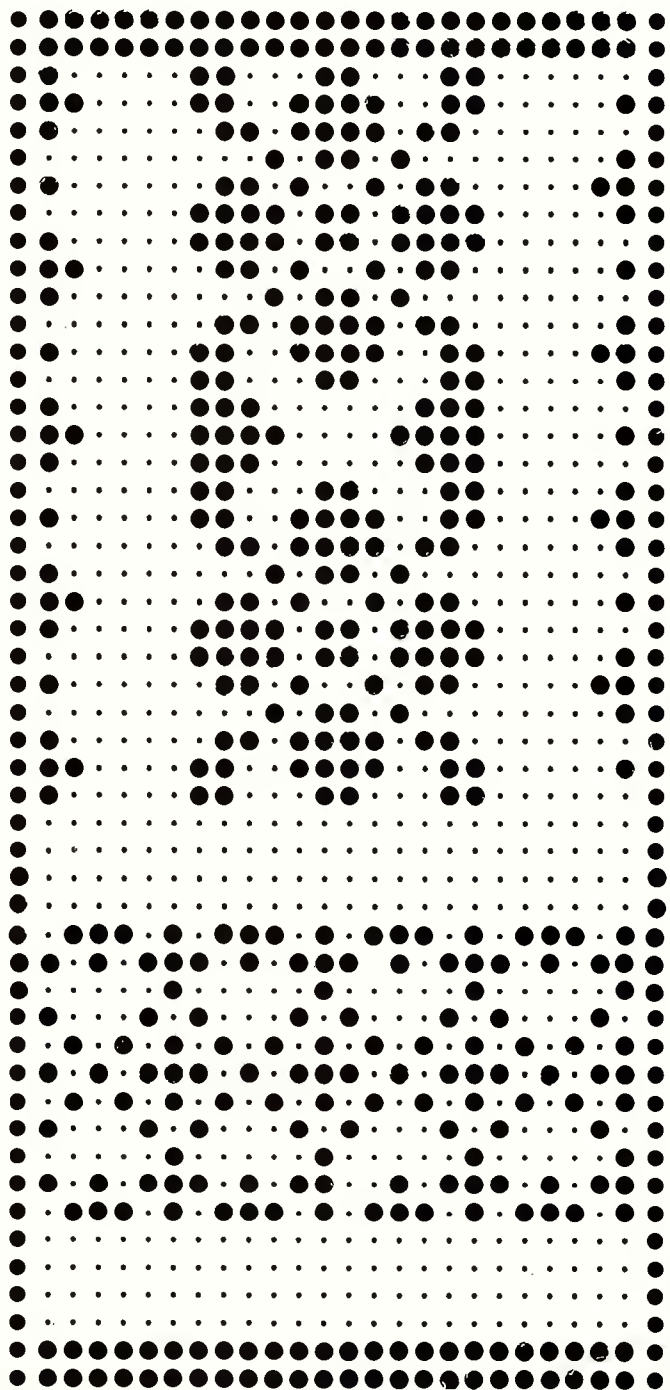
pieces to measurements given. Press carefully following instruction on cone band.

#### MAKING UP

Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew collar into position with ends at centre front. Join seam for approx 2 cm,  $\frac{3}{4}$  in. Neaten ends of collar.

#### PRESSING

With wrong side facing, pin out all



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## BACK

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 77 [81, 85, 89, 93, 97] Ns at left and right of centre 0 to WP. 154 [162, 170, 178, 186, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 76 [81, 85, 88, 93, 97] Ns at left and 76 [80, 85, 88, 92, 97] Ns at right of centre 0 to WP. 152 [161, 170, 176, 185, 194] Ns. \* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 59 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed \*.

### 1ST AND 4TH SIZES

Inc 1 st at each end.

### 2ND AND 5TH SIZES

Inc 1 st at right edge.

### ALL SIZES

154 [162, 170, 178, 186, 194] sts.

### ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt 1. K 43 rows. Remove card. Insert punchcard 2 and lock on first row. Cont in st st and MC, K 1 row. Release card and cont in Fair Isle patt 2 \*\*. K 182 rows. RC shows 228 and work measures 66 cm, 26 in.

### SHAPE SHOULDERS

Cast off 51 [55, 57, 61, 64, 68] sts at beg of next 2 rows. Cast off rem 52 [52, 56, 56, 58, 58] sts.

## FRONT

Work as for back to \*\*. K 152 rows. 30 rows less have been worked to shoulder than on back.

### SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 20 [20, 24, 24, 26, 26] sts. Using nylon cord, K 67 [71, 73, 77, 80, 84] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 51 [55, 57, 61, 64, 68] sts rem. K 6 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

## SLEEVES

Push 43 [45, 47, 48, 50, 51] Ns at

# MULTI-COLOUR FAIR ISLE SWEATER

## PATTERN RATING

\*\* Fairly easy for knitters with some experience

## MACHINES

This pattern is suitable for standard gauge punched machines with or without a ribber

## MATERIALS

Many A Mickle Shetland

FOR ALL SIZES:

1 x 400g cone each in Wild Rose (MC), New Corn (A), Birnol (B), Brick (C) and Light Purple (D).

Please note that this yarn is also available in 80g balls. For average knitting requirements 3 balls MC and 2 balls each of remaining colours should be sufficient for the first size.

### GARMENT WEIGHT

Finished garment in first size weighs 470g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to Many A Mickle, Brier Hay, Mytholmroyd, Healden Bridge, West Yorkshire HX7 5PF.

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in. Actual size 95 [100, 105, 110, 115, 120] cm, 37½ [39½, 41½, 43½, 45½, 47½] in.

Length to shoulder 66 cm, 26 in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

## TENSION

34 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

## ABBREVIATIONS

See page 4

## KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

### FAIR ISLE PATTERN 1

K 3 rows MC/A, 3 rows B/A, 1 row B only (st st), 8 rows B/C, 4 rows B/D, 4 rows C/D, 8 rows C/B, 4 rows A/B, 4 rows C/A and 4 rows MC/A. These 43 rows form pattern.

### FAIR ISLE PATTERN 2

K 2 rows B only (st st), 4 rows B/A, 2 rows C only (st st), 4 rows C/B, 2 rows D only (st st), 4 rows D/C, 2 rows MC only (st st), 4 rows MC/D, 2 rows A only (st st), and 4 rows A/MC. These 10 rows form pattern.

left and right of centre 0 to WP. 86 [90, 94, 96, 100, 102] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Insert punchcard 2 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt 2. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 148 [154, 162, 168, 174, 178] sts. K 29 [25, 17, 9, 5, 1] rows. RC shows 152 and work measures 40 cm, 15¾ in. Cast off.

## CUFFS

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 60 [60, 62, 62, 64, 64] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 59 [59, 62, 62, 65, 65] Ns to WP. Work as for back from \* to \*. ALL MACHINES

With P side facing, replace 86 [90, 94, 96, 100, 102] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+4, K 1 row. Cast off.

## NECKBAND

Join right shoulder seam.

### MACHINES WITH RIBBER

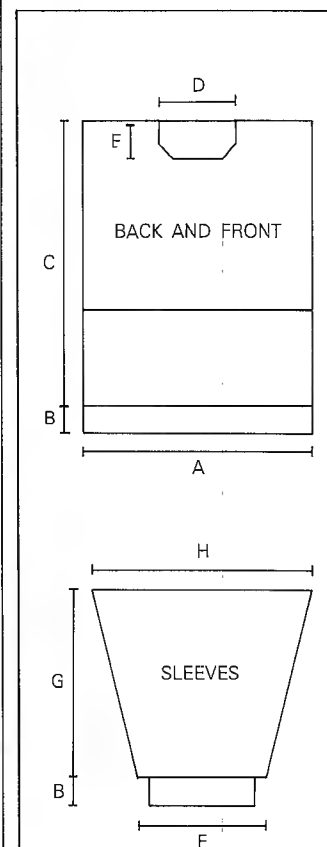
With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 128 [128, 136, 136, 140, 140] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 31 rows. Transfer sts for st st. K 1 row.

### MACHINES WITHOUT RIBBER

Push 128 [128, 137, 137, 140, 140] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 8 rows. Using MT-2, K 15 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

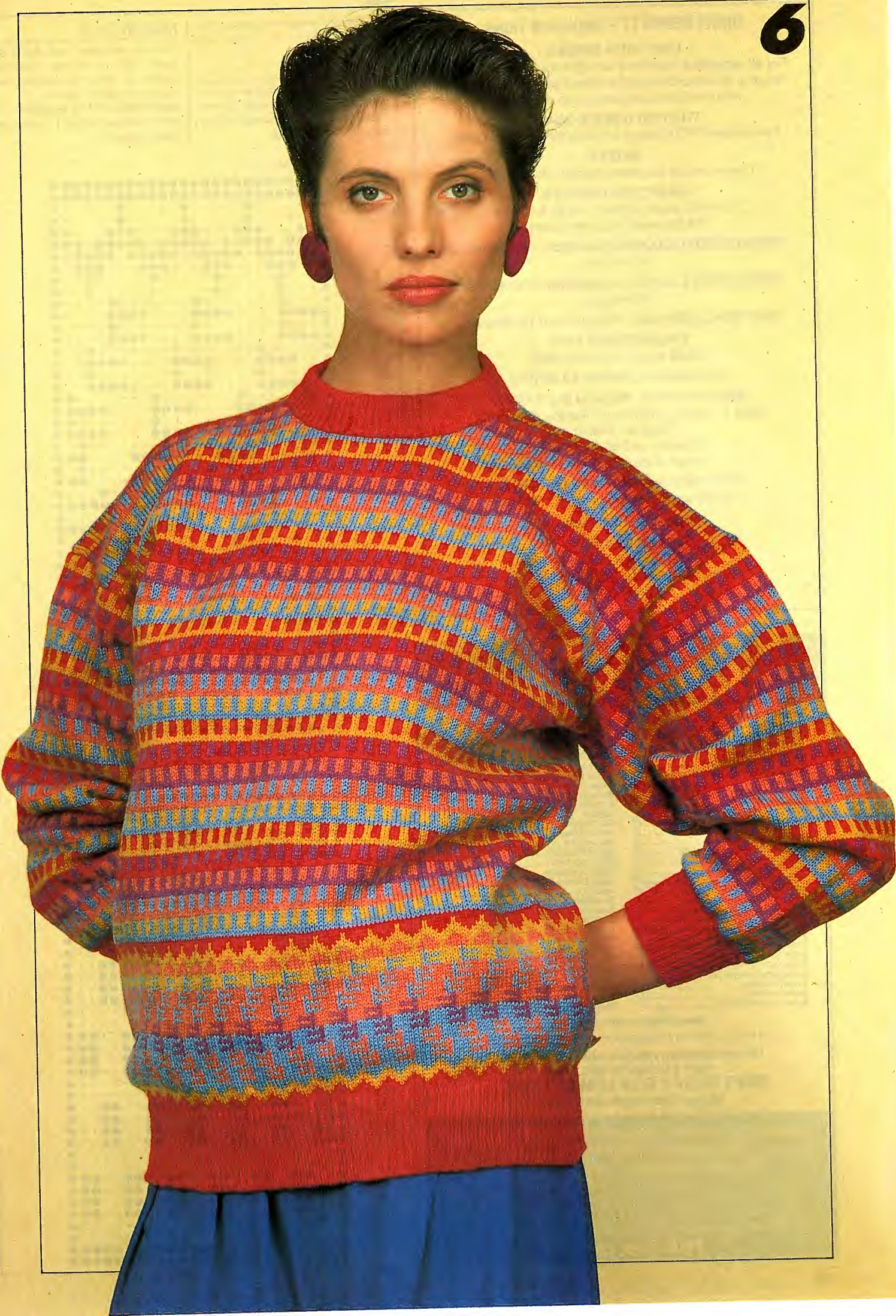
### ALL MACHINES

With P side facing, pick up sts 38



A = 48 [50.5, 53, 55.5, 58, 60.5] cm  
B = 6 cm  
C = 60 cm  
D = 16 [16, 17.5, 17.5, 18, 18] cm  
E = 8 cm  
F = 26.5 [28, 29, 30, 31, 31.5] cm  
G = 40 cm  
H = 46 [48, 50.5, 52.5, 54, 55.5] cm







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around neck edge and place on to  
Ns. Using MT+4, K 1 row. Cast  
off.

**PRESSING**

With wrong side facing, pin out all  
pieces to measurements given.  
Press carefully following instruc-  
tions on cone band.

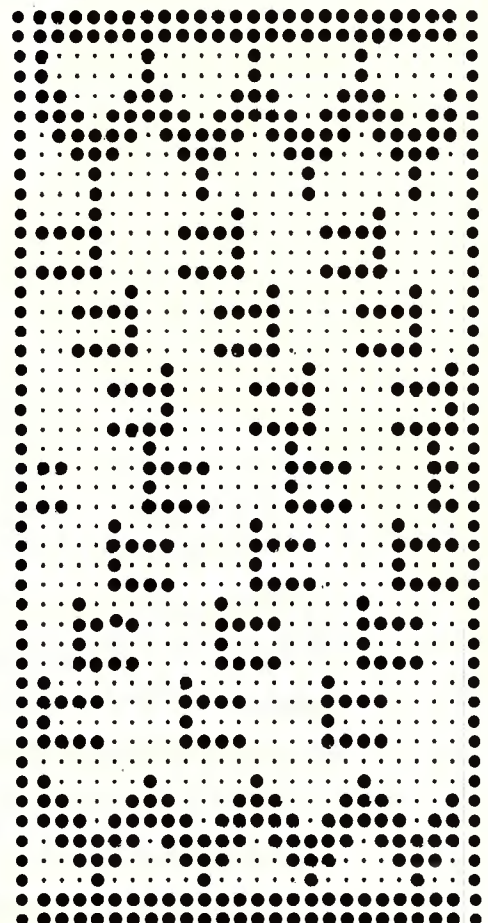
**MAKING UP**

Join left shoulder and neckband  
seam. Set in sleeves matching  
centre to shoulder seams. Join  
side and sleeve seams.

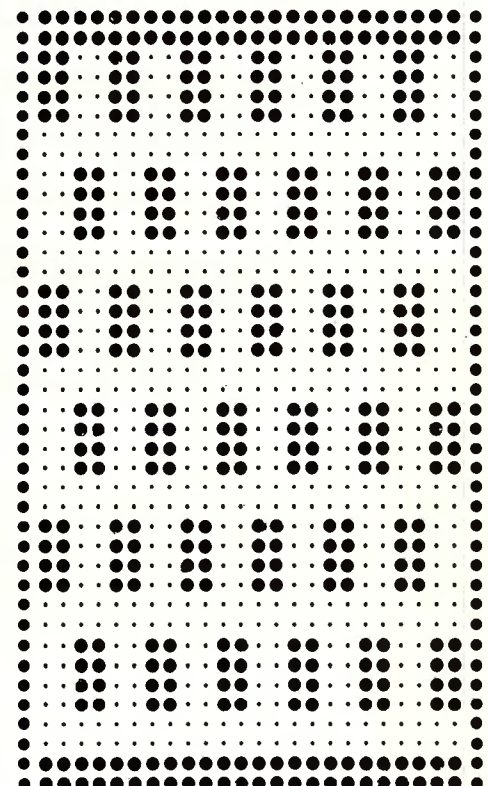
**MACHINES WITH RIBBER**

Fold neckband in half to inside and  
catch down.

PATTERN 1



PATTERN 2



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# 7 CHILD'S CHENILLE SWEATER

## PATTERN RATING

\* Easy to knit.

## MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

## MATERIALS

Yeoman's Chenille.

1 [1, 1, 1] x 500g cone in Fuchsia (MY).

Knitting-in elastic.

## GARMENT WEIGHT

Finished garment in first size weighs 160g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit chest 68 [71, 76, 82] cm, 26 [28, 30, 32] in.  
Actual size 73 [80, 89, 96] cm, 28¾ [31½, 35, 37¾] in.  
Length to shoulder 40.5 [45, 50, 55] cm, 16 [17¾, 19¾, 21¾] in.  
Sleeve seam 30 [33, 36, 40] cm, 12 [13, 14½, 15¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

## TENSION

100 stitches to 45 cm and 100 rows to 20 cm, measured over pattern (stitch size setting approximately 5/5).

For perfect results, please check your tension carefully.

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

For the purpose of this pattern, increase or decrease 1 stitch means 1 stitch from whichever bed holds the end stitch, not 1 stitch from each bed.

## BACK

Handle up. Orange strippers. Set up 83 [91, 101, 109] Ns on each bed in WP. \* Arrange Ns for 1x1 rib with both end Ns on the front bed. Set lock on N/N and stitch size to 2/2. Using MY and knitting-in elastic tog, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 2 rows. Break off elastic and hold it down between beds for a few rows. K 21 rows \*. Set RC at 000. Set lock on EX/N and stitch size to 5/5. K 100 [118, 136, 156] rows. Work measures 25 [28.5, 32, 36] cm, 10 [11¼, 12¾, 14¼] in. Place marker at each end \*\*. K 78 [82, 90, 96] rows. RC shows 178 [200, 226, 252] and work measures 40.5 [45, 50, 55] cm, 16 [17¾, 19¾, 21¾] in. Place a marker at each side of centre 35 [37, 39, 41] sts. Cast off very loosely.

## FRONT

Work as for back to \*\*. K 42 [46, 54, 60] rows.

## SHAPE NECK

Using a length of MY, cast off centre 9 [11, 13, 15] sts very loosely. Note position of Ns. Transfer all back bed sts at left to empty Ns on front bed. Put a pusher into WP under every front bed N at right in WP. Set lock on EX/BX. Cont on these sts for first side. Dec 1 st at neck edge of every alt row until 24 [27, 31, 34] sts rem, K 10 rows. Cast off loosely. Return all pushers to blocking rail. Rearrange sts at left as noted. Set lock on EX/N. Finish to correspond with first side.

## SLEEVES

Handle up. Orange strippers. Set up 47 [51, 53, 55] Ns on each bed

in WP. Work as for back from \* to \*. Set RC at 000. Set lock on EX/N and stitch size to 5/5. Shape sides by inc 1 st at each end of next and every foll 11th [12th, 11th, 12th] row until there are 69 [73, 81, 85] sts. K 15 [19, 12, 7] rows. RC shows 126 [140, 156, 176] and work measures 30 [33, 36, 40] cm, 12 [13, 14½, 15¾] in. Cast off very loosely.

## NECKBAND

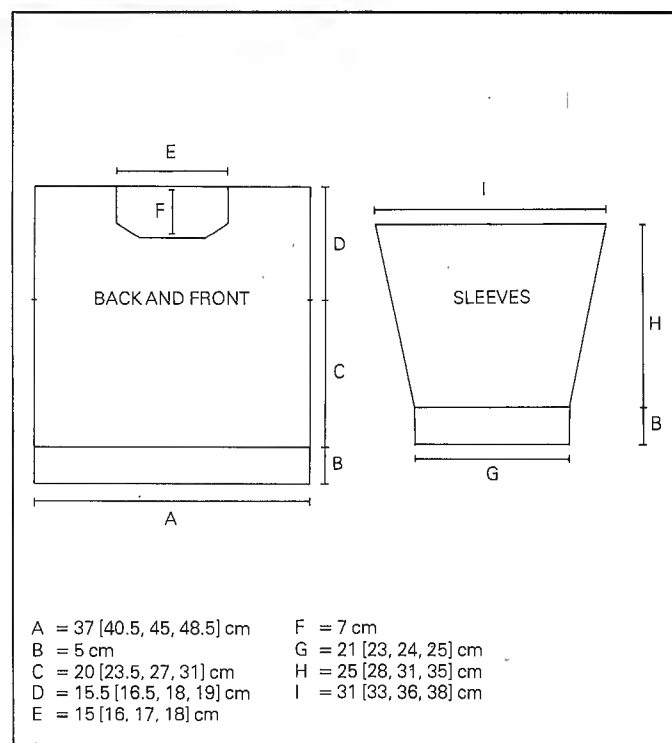
Handle up. Orange strippers. Set up 101 [105, 109, 113] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MY and knitting-in elastic tog, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 2 rows. Break off elastic and hold it down between beds for a few rows. K 2 rows. Set stitch size to 4/4, K 4 rows. Set stitch size to 4½/4½, K 7 rows. Transfer all sts to front bed and leave them there until making up.

## PRESSING

With wrong side facing, pin out all pieces to measurements given and steam carefully.

## MAKING UP

Join one shoulder seam. Drop front bed of machine. With right side facing you, pick up neck edge of garment and place on to back bed opposite front bed Ns holding neckband. Push up front bed. Transfer neckband sts to Ns holding neck edge. Push sts through the neck edge and cast off loosely by hand. If you prefer you can release neckband on to WY and backstitch to garment. Join second shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams.









# DUOMATIC UPDATE

## GETTING THE MOST OUT OF YOUR TRICOFIT

I am a firm believer in the theory that if you know a little of how a tool works, you are far more likely to use it properly than if you follow instructions blindly. So let us have a look at the splendid PASSAP TRICOFIT casting off machine before using it.

### Dorothy Gill

In the centre of a large disc carrying a knob, (1, page 1 of the instruction manual). Move the knob round in a clockwise direction till the two guide marks are in line at the top. The knob is then in what we can call the seven o'clock position. Draw an arrow or attach a sticky label carrying an arrow, to the edge of the disc to remind you which way to turn it. At each side is a lever (at present they are black) (2) and (4), which can be in one of two positions, down or up. Move them both down. At first they will be stiff, but later will ease a little. There is also a catch at the left with an arrow on it. Leave that alone for now. (3)

Turn the TRICOFIT over. Look at the silvery cams, and from time to time oil their edges just as you oil the main cams on your locks. With the left lever down (it is at the right now that you have turned the tool over) its cam is in the Free Move position, that is like GX, and a needle foot passing it would go unchanged into the tool. Now push the cam up and see how the channel has altered so that a needle would be directed up to a high position, obviously to collect the wool. On sticky labels mark these two positions on the outside of the TRICOFIT as Free move and working positions.

The lever at the other side at the left as looked at from underneath directs the needle up again when it is in the down position and lets it pass unchanged when it is up. Label these as the release position and the hold position (Fig. 4 page 2).

Turn the tool right way up again and look in the wide slot in the middle (page 1). It contains a pair of grips for the feeding eyelet (slightly difficult to see because it is black, so I had to wear my D.I.Y. headlamp to direct light on to the correct spot!!!) so I leave my

eyelet (e) there all the time and re-thread with the double ended bodkin when necessary; there is a very strong Decker needle with a big eye which is going to engage on the working needle; a brush for making sure the latches are open and a nylon 'finger' which controls the knitting.

Turn the TRICOFIT on its back again and turning the knob clockwise, watch how the feeding eyelet and decker move. Also how a small black cam near the point of the feeding eyelet moves in and out of the body and how the big toothed wheel at the left turns once during each rotation.

Cast on about 50 stitches for stocking stitch by the rough method and knit about 20 rows. Thread a ball of a contrast colour, for this practice piece, down through the feeding eyelet, manually knit the yarn through the stitch on the outer occupied needle (page 5), and anchor it

upper guide rail. Slide it along until you can see that the decker is pointing to the inner empty needle, then holding the catch (3) down, finish tipping it back until it clicks into place (The small black cam has gone into the needle channel) and you can release the catch. Move the left lever to the UP position, to move the first few needles to the new working position.

With a little tension on the yarn, turn the knob clockwise (it is firmer than you expect at first) and notice how the decker and the feeding eyelet move in relation to each other and how with each complete circle the TRICOFIT moves one place to the left (the large toothed wheel is crawling along the striking comb).

With each rotation, the decker comes down and engages the needle head, then pulls the needle up; the nylon finger controls the previous stitch, while the feeding eyelet moves sideways. The loop or stitch to the right of the knitting is pulled over the occupied needle and as you

and move it away from the bed, break the yarn and draw it right through the last stitch, thus stopping that from unravelling.

All other cast off types are variants of this routine. So now read your little manual and try them, noting particularly the third sentence on page 7, also the third from the bottom of the same page on how to deal with the last loop.

Nowhere does it tell you how to cast off at the left hand side of a sweater, and one is almost led to assume that it is done with several separate lengths of yarn, moving right to left as the need arises.

I use two different methods. In single bed work I transfer the stitches to be cast off in alternate rows as usual, according to the pattern (not the single decrease stitches, deal with those in the normal way) to the empty needle of the back which is set to GX, until all are done. I can then, with another length of yarn, set the TRICOFIT on the back bed at the left and cast off all the stitches for the curve at the same time from left to right. The right hand side can be dealt with in the usual way OR in this way too.

In double bed work, especially when using the back pushers, I transfer to the occupied needle 'opposite', knit the stitch manually through the one already on the needle then, using waste yarn, knit that needle down into the so-called Holding Position, on a long thread, putting away its pusher and leaving the stitch there until all are dealt with and again casting off in one sweep from the left, with the TRICOFIT.

If you want to make large buttonholes or slots for a pocket to be applied later, work as for casting off in the middle of the row, except that it is best not to release the stitches and to leave a long tail at the right hand side. Set the tool stitch counter to 000 and work until the correct number appears in the windows.

Cut the yarn and put the last

### "Truly a tool worth its reputation."

underneath the bed. There is no real need to thread it through the tension mast system, but if you have one to spare, by all means do so, otherwise hold the yarn with a slight tension, in your left hand. You can see your results better if the yarn is a different colour.

Move the edge springs and row counter trip cam out of the way (Fig. 1), and push up two empty needles to working position at the right of the last knitted stitch (Fig. 3). If working with a separate ball, knit the edge stitch with it first. As shown, wind the yarn round the outer of these two needles but leave the inner one empty. Make sure both levers are down.

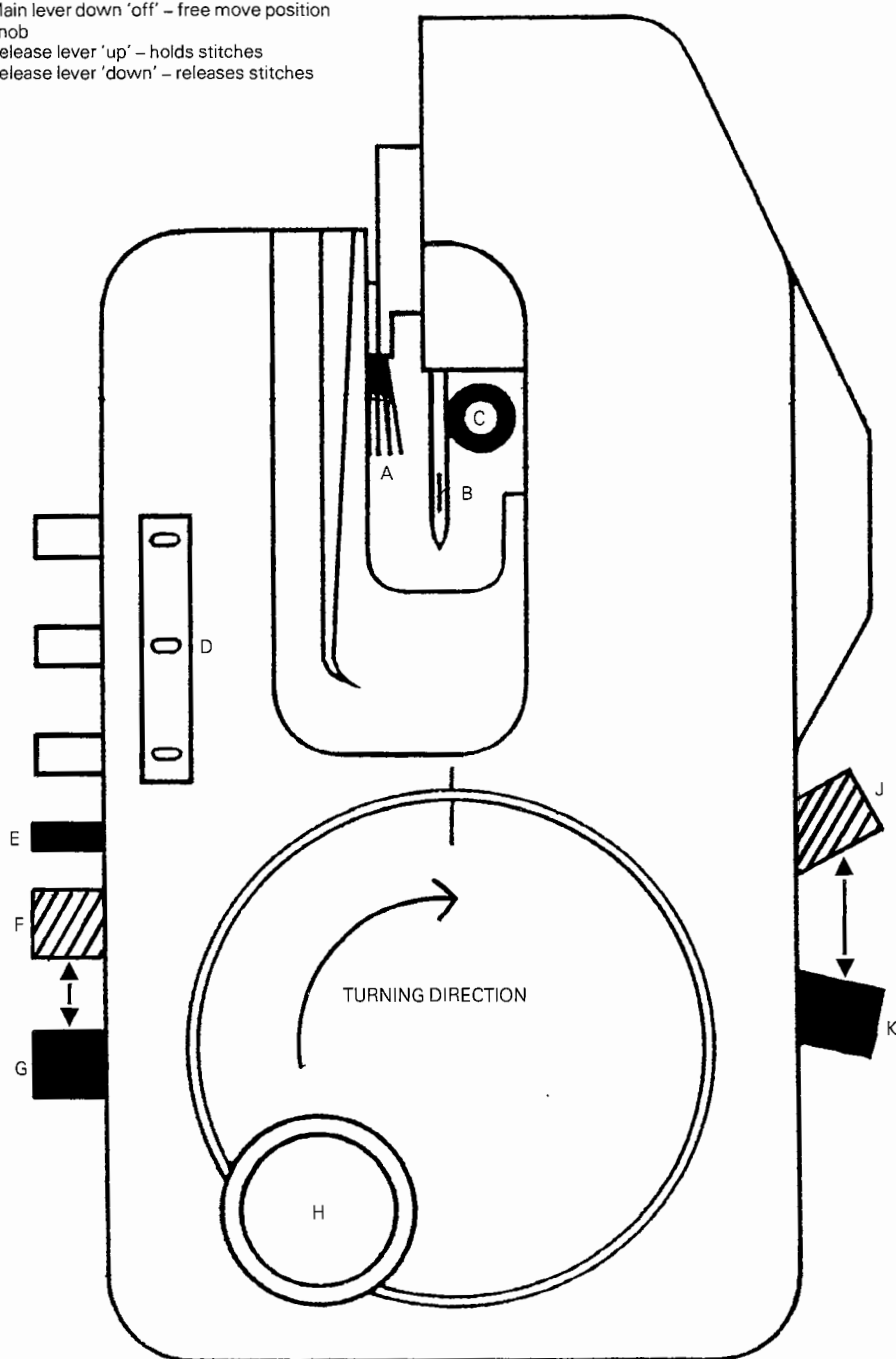
Engage the bottom guide in the lower guide rail of the machine and tip the TRICOFIT backwards until it is almost touching the

turn further the needle comes down again; the decker disengages; the needle is presented with some new yarn from the feeding eyelet which then goes back into its original position as the needle comes down further, gripping the new yarn and pulling it through both stitches. Exactly like the Half-Stitch cast off (it is not the chain edge cast off).

All this time the right lever has been in the down or release position, thus releasing the stitches. When you get to within about five stitches from the end, push the lever up into the Hold position, thus holding the last few stitches while you deal with the last loop and the tail of the yarn. Make sure the markers are in line on top of the TRICOFIT. Release the catch, tilt the tool towards you



- A = Latch opening brush  
 B = Decker  
 C = Feeding eyelet  
 D = Stitch counter  
 E = Catch  
 F = Main lever 'on' - working position  
 G = Main lever down 'off' - free move position  
 H = Knob  
 J = Release lever 'up' - holds stitches  
 K = Release lever 'down' - releases stitches



loop safely on the next needle which is going to knit. Hand knit the cast off stitches with a separate length of waste yarn. This will draw the top and bottom edges of the fabric together and makes for a tidier line when blocking or for grafting on the patch for the pocket.

Thread the starting end of the yarn UPWARDS between the beds and through the feeding eyelet using the bodkin and, holding the yarn under slight tension in your left hand, cast on again from the right. Again watch the stitch counter until it shows that you have done the same number of stitches as you already cast off. Confirm this by looking down the big slot and examining the work. Remove the tool and secure the last loop. In this way you have fewer tails to deal with at the end. After blocking, draw out the contrast yarn.

If you want to make an inside hanging pocket, again cast off over the required needles without releasing, to make a firm corded edge for the fold line then set pushers under all these needles and on the centre section knit double the depth needed at BX. 0, preferably with a second ball of the correct yarn. Follow this with the original ball over all needles at N for the rest of the body.

Decorative work can be done by doing the same thing all across or at random positions in eye-catching yarn to make whole lines or part lines across the face of the work as decoration, afterwards continuing all across with the main yarn.

Truly a tool worth its reputation.

## APOLOGY

*Hazel Duignan tells us that the racking handle symbols we used for her Duomatic Update articles in the July and August issues will be driving seasoned knitters mad. Sorry knitters but*

- (R) = ⤵ means rack to the LEFT  
 (L) = ⤴ means rack to the RIGHT

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# BOND NOTEBOOK

## USING CROSSED STITCHES FOR ARAN AND CABLES

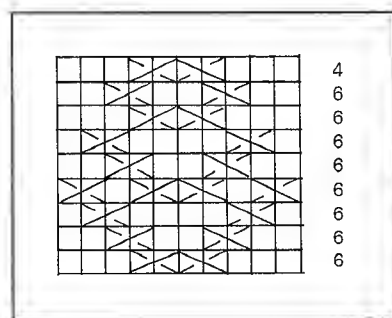
Stitches crossed, one over the other, are used in many designs, but they are probably best associated with Aran and Fisherman styles, where they feature very strongly

### Rosa Postance

In the simplest of cables just one stitch is crossed over one stitch and from this humble beginning, an infinite number of variations can be devised, some of which are very complicated indeed. However, don't let this put you off, because as we show later in this article, effective designs crossing only one stitch over one stitch are possible and what could be easier than that?

A particular feature of Aran and Fisherman style garments are central or side panels of patterning, which are flanked by areas of plain stocking stitch or small, all-over patterns. In this way, the more complicated panels can remain unaltered for different chest sizes and the garment made wider or narrower by increasing or decreasing the number of stitches in these plainer areas. Don't forget that some tuck designs can be used in this way or to simulate Aran patterns, whilst the addition of a cable or two to a lace or Fair Isle design adds extra interest. Here are a few examples of different kinds of crossed stitches.

### SAMPLE NO. 1



Here I have taken the idea of the "Tree of Life" design which is traditionally worked in Fair Isle or purl on a smooth stocking stitch background and used a simple one over one crossover to give a raised effect which could be repeated down a front panel

flanked by cables, or across a yoke. I think it works well and you could try other designs using the same idea.

### HOW TO CROSS STITCHES

To work a cable or crossed stitches, you must first remove two sets of stitches from the needles of your Bond on to two Transfer Tools. Select the Transfer Tools which correspond to the number of stitches you are moving, e.g., if you are crossing 1 st over 1 st, then use two 1-eyed Tools; for 2 sts over 2 sts, use two 2-eyed Tools; for 3 sts over 3 sts use two 3-eyed Tools.

The two sets of stitches are now crossed one over the other, and replaced on to the needles previously occupied by the other set. When you have crossed the cable in this way, you can continue to knit the number of rows needed before the next cross.

Stitches can be crossed either to the left or to the right. Remember, however, that generally you are working with the wrong side of your work facing you, so the way in which the stitches cross will look the opposite way round on the front of the knitting. It is important that the crossovers are in the proper direction, so this is something you need to watch.

Try to avoid putting too much strain on the needles when you cross stitches. Some yarns have very little elasticity, and are not really suitable for this type of stitch, or at most you can only get away with very small twists of 1 st over 1 st or sometimes 2 sts over 2 sts. However, if you ladder down one or even two stitches either side of the cable, this gives a little extra ease, and you can latch the stitches up again afterwards. Indeed, a cable usually looks all the better for one or two purl stitches on either side, as they set it off well and make the cable stand out. The row following the crossover can be knitted by hand, or you can bring the needles forward slightly so that the loops pass behind the latches before returning them to working position and knitting the row.

### KEY TO FIGURES ON DIAGRAMS

SAMPLE 1  
Rows  
between  
cables  
4  
6  
6  
6  
6  
6  
6  
6  
6  
6  
6  
6

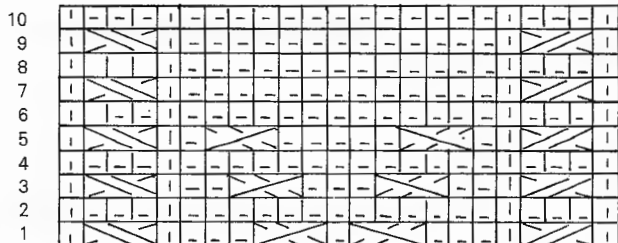
SAMPLE 2  
Row  
number  
10  
9  
8  
7  
6  
5  
4  
3  
2  
1

SAMPLE 3  
Rows  
between  
cables  
2  
2  
2



## SAMPLE NO. 2

This is a panel in which I have played around with crossing one stitch over two stitches and two stitches over one stitch. For the small twists on either side, on alternate rows, I have made the single stitch come to the front and it is this that you see forming the raised pattern. Working from the wrong side of the work, this reads as "2 sts over 1 st". For the central design, I have changed it to "1 st over 2 sts" so that the two stitches come to the front – you can see the difference this makes. Three times, on alternate

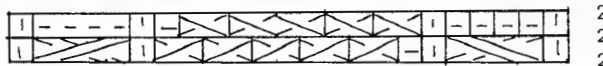


rows, I have taken the cable progressively one stitch further out from the centre, then worked six rows straight, before beginning at the centre again.

## SAMPLE NO. 3

The cables at the sides are two over two stitches, taken in opposite directions. The central panel is a basket weave design that I think is very effective. You can work it over as many stitches as you like, provided you have an odd number. It is a simple crossover of one stitch over one

stitch, on every other row, the secret being that it moves one stitch in and out each time and the direction of crossover also alternates. Note that on this sample and on Sample No. 2, the stitches each side of the cables have been laddered down and latched up as purl. This makes the design stand out very well.



## ABOUT THE DIAGRAMS

The instructions for crossed stitch and cable patterns can be in written form, but once again, the simplest way of expressing these is by a diagram. As I said for the lace last time, I prefer the diagram to show the purl side (as the knitting appears to me on the machine). You also need to decide on how you are going to show the direction and order in which to cross the stitches and also whether the row containing the crossovers counts as a row of knitting as well, or if it merely shows the crossover direction.

On the first point – direction and

order of crossover – one idea that is frequently used is for the stitch that will lie underneath (the one replaced first on to the empty needle) to be a broken line and the one which is on top to be a solid line. I have used this method in my diagram. However you could perhaps have colours, for example, red lines for stitches that you want to transfer first and blue lines for the ones you transfer second.

On simple cables you could just show the crossovers on your chart, with a number for the rows to be knitted in between, but for more complicated designs, you should plot it out in full to avoid a muddle.



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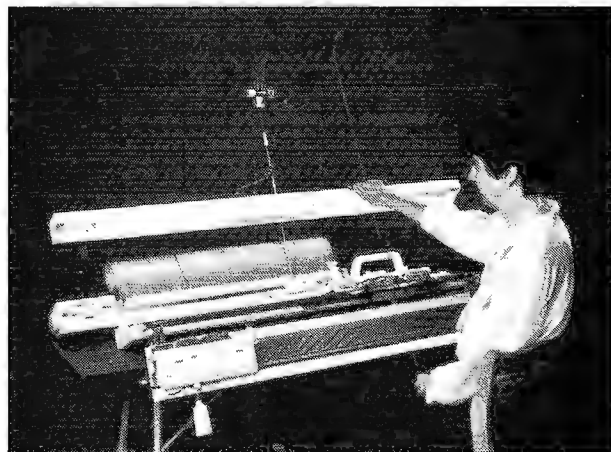


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## 8 MAN'S FAIR ISLE SWEATER

### PATTERN RATING

\*\* Fairly easy for knitters with some experience.

### MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

### MATERIALS

Yeoman Cashmilon 4-ply  
1 [1, 1, 1] x 500g cone in Black 23 (MC)  
1 [1, 1, 1] x 500g cone in Rust 15 (A)  
1 [1, 1, 1] x 500g cone in Khaki 14 (B)

### GARMENT WEIGHT

Finished garment in third size weighs 470g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicesters LE8 0HS.

### YARN THICKNESS

This yarn is medium weight and knits as four ply.

### MEASUREMENTS

To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.  
Actual size 108 [113, 118, 124] cm, 42½ [44½, 46½, 48½] in.  
Length to shoulder 64.5 [68, 68, 69.5] cm, 25½ [26, 26¾, 27¼] in.  
Sleeve seam 45.5 [47, 47, 49] cm, 18 [18½, 18½, 19¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

### TENSION

31 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

### ABBREVIATIONS

See page 4.

### KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

#### FAIR ISLE PATTERN

K 4 rows MC/A, 2 rows MC/B, 4 rows MC/A, 4 rows MC/B, 2 rows MC/A, 4 rows MC/B, 4 rows A/B, 2 rows A/MC, 4 rows A/B, 4 rows A/MC, 2 rows A/B, 4 rows A/MC, 4 rows B/MC, 2 rows B/A, 4 rows B/MC, 4 rows B/A, 2 rows B/MC and 4 rows B/A. These 60 rows form pattern.

### BACK

#### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [89, 93, 97] Ns at left and right of centre 0 to WP. 170 [178, 186, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 25 rows. Transfer sts for st st.

#### MACHINES WITHOUT RIBBER

Push 85 [88, 93, 97] Ns at left and 85 [88, 92, 97] Ns at right of centre 0 to WP. 170 [176, 185, 194] Ns. \* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with

carriage at right. Set RC at 000. Using MT-2 and MC, K 49 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed \*.

#### 2ND SIZE

Inc 1 st at each end.

#### 3RD SIZE

Inc 1 st at right edge.

#### ALL SIZES

170 [178, 186, 194] sts.

#### ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt \*\*. K 218 [224, 232, 238] rows.

#### SHAPE NECK

Note patt row on card. Using a



length of appropriate colour, cast off centre 34 sts. Using nylon cord, K 68 [72, 76, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row, K 2 rows. Cast off rem 56 [60, 64, 68] sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

## FRONT

Work as for back to \*\*. K 196 [202, 210, 216] rows.

### SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 18 sts. Using nylon cord, K 76 [80, 84, 88] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [60, 64, 68] sts rem. K 6 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

## SLEEVES

Push 43 [47, 50, 53] Ns at left and right of centre 0 to WP. 86 [94, 100, 106] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th [5th, 5th, 5th] row until there are 148 [156, 162, 168] sts. K 29 [5, 5, 13] rows. RC shows 153 [159, 159, 167] and work measures 40 [41.5, 41.5, 43.5] cm, 15¾ [16¼, 16¼, 17¼] in. Cast off.

## CUFFS

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 74 [78, 82, 86] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 25 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 74 [77, 83, 86] Ns to WP. Work as for back from \* to \*.

### ALL MACHINES

With P side facing, replace 86 [94, 100, 106] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+4, K 1 row. Cast off.

## NECKBAND

Join right shoulder seam.

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 140 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 29 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 140 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 7 rows. Using MT-2, K 15 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

### ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT+4, K 1 row. Cast off.

## PRESSING

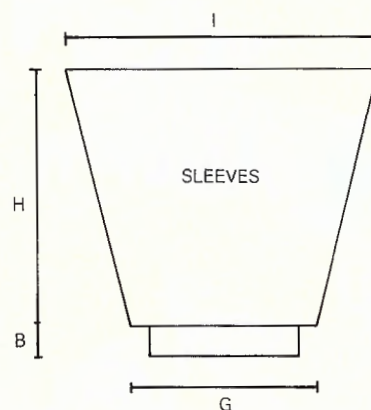
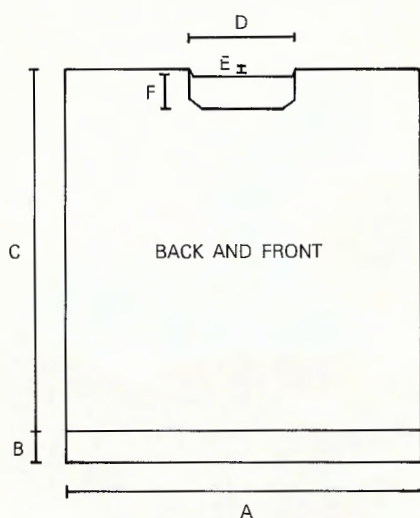
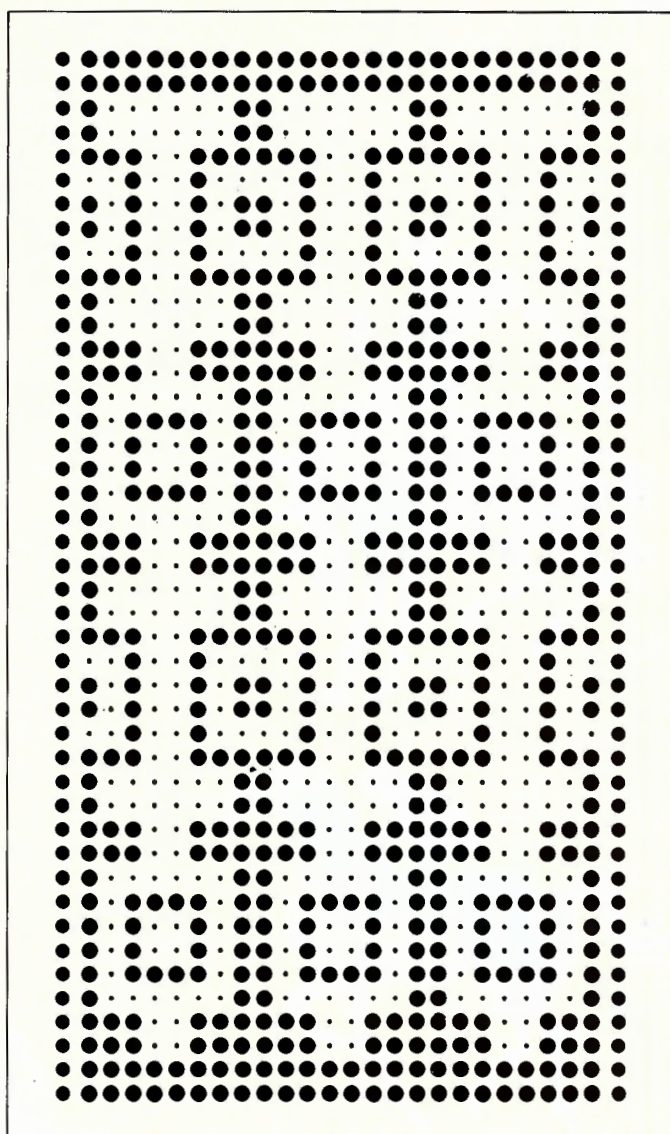
With wrong side facing, pin out all pieces to measurements given. Press carefully following instruction on cone band.

## MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

### MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



- A = 54.5 [57, 60, 62.5] cm
- B = 5.5 cm
- C = 59 [60.5, 62.5, 64] cm
- D = 19 cm
- E = 1.5 cm
- F = 7.5 cm
- G = 27.5 [30, 32, 34] cm
- H = 40 [41.5, 41.5, 43.5] cm
- I = 47.5 [50, 52, 54] cm



8









# LEE BEE LIFESTYLE

## SILHOUETTES

### Lavinia Lawry-Johns

#### HORSES IN ACTION

A jockey style jumper for all the equestrians and suitable for both sexes. The four designs for horse lovers are a polo player, bucking bronco, flat racer and show jumper. They can be used together as in the photograph, individually as a single motif on a plain garment or any one of the subjects can be repeated at will all over as separate motifs. The styling of the pattern can be used to knit a jumper with a subject of

your own choosing. For example you could knit flowers in delicate colours using a 24 stitch pattern motif. Included in this pattern is a float control method used within the silhouette. I learnt this technique some time ago from a Welsh lady. Many thanks to her.

The body of the garment is knitted in four strips, two at the front and two at the back. When you have the standard 910, 560 or 950 electronic machine, this division method can be used to incorporate as many 60 stitch patterns as the width of the

garment will allow. It is also a good way of preventing floats between the patterns since you are working each separately then ladder stitching or mattress stitching the sections together on completion.

If you look back to the May issue, you will see that the lurking leopard was done in the same way.

For simplicity, I have once again included a row counter pattern for the jumper, this time in a teenage size of 12 to 14 but adjustments can be made for other sizes. As a rough guide, for smaller sizes deduct four stitches at each side for each whole size smaller and ten to eleven rows for each inch shorter. The pattern length is 23 inches or 59 centimetres from below the neckband to the bottom of the rib.

Remember to adjust the position of the motifs so that they balance. Reduce the number of rows at the beginning and end of the motif by an equal number so that the motif itself remains in the centre.

For larger sizes you probably only need to increase the number of stitches because the length will fit most sizes. Reverse the instructions for making the pattern smaller, remembering that these are intended as a general guide and are based on the yarn I used.

Should your machine take 24 stitch patterns, you may use the horses given in the LeeBee Lifestyles animal book instead.

Next month I have a stag at bay for you in wonderful hand spun yarn.

#### BACK

Using black (1), cast on 76 sts at left and right of centre 0. 152 sts. TD rib tension garter carriage 2- (or use ribber). RC 000. K 40 rows. RC 000. TD6. Transfer st 1 at right of centre 0 on to adjacent N at right. Using nylon cord, K sts at right by hand taking Ns down to NWP. Cont on rem sts for first side. Inc 1 st at right edge. 77 sts. Program flat racer. K 30 rows st st in Khaki (2).

RC 030. Check the flat racer is running towards the centre by doing a test row. First st of pattern block should be on the outside. Knit the first row of pattern and place Khaki holders each side (split the 2-ply or use sewing cotton of the same Khaki to avoid bumps). Bring in holders as necessary and float control within the motif (see Knitting Notes).

RC 070. K 30 rows st st in Khaki. RC 100. Program bucking bronco. K 34 rows st st in Rust (3).

RC 134. Work motif facing armhole.

RC 135. SHAPE ARMHOLE. Cast off 6 sts at beg of next row.

RC 136. Dec 1 st at armhole edge every row 3 times.

RC 139. Dec 1 st at armhole edge every alt row 5 times.

RC 149. Dec 1 st at armhole edge of every 3rd row 3 times. 60 sts.

RC 158. End of armhole shaping.

RC 186. End of motif shaping \*. Cont in st st and Rust.

RC 220. SHAPE SHOULDER. Push 9 Ns at opposite end to



## JOCKEY SWEATER

### PATTERN RATING

\*\* Fairly easy for knitters with some experience

### MACHINES

For Brother electronics. For Knitmaster electronics, please ignore those parts of the instructions which do not apply to these machines.

### MATERIALS

Yeoman Brittany 2-ply (use 2 strands tog): 1 cone each of Black (1), Khaki (2) and Rust (3).

### TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch and Fair Isle and stripe pattern (tension dial setting approximately 6).

*For perfect results, please check your tension carefully.*

### KNITTING NOTES

#### COTTON CONTROL OF FLOATS

Imagine the floats held to the work by a vertical line of weaving as if it had been backstitched carefully to the work by hand. To achieve this result just follow the instructions.

First you must have thread the same colour as your knitting and in a fine denier. Sewing cotton is ideal or just split the yarn. On completion of the first row of Fair Isle select the colour that is in contrast to the floats you wish to hold, that is, for a black horse with rust floats, black would be the colour and if reversing the design the black floats would be held by rust holders.

Place a length of the appropriate colour at every 5th stitch of the floats over the hooks of the needles and leave a short end. Knit the next row of pattern, then lift the holders one by one on to the hooks that match. They should be firmly fixed and be free. You may move them a little to the left or right depending where the floats come in each row. You can do the hooking up every other row to save time. It is the same method as used for motif holders only. It is repeated along the row. It is worth taking time to do this as it will not show or distort the fabric at all.

carriage to HP on next and foll 2 alt rows, K 1 row. Counting from right edge mark 28th N. Push Ns from HP to UWP. TD10. K 1 row. Cast off with latch tool.

#### SECOND SIDE

\*\* RC 000. TD6. Carriage at left. Unravel nylon cord over Ns at right, bringing Ns back to WP. Replace st on to N 1. Inc 1 st at left edge. 77 sts. Program Polo player facing centre. K 24 rows st st in Rust (3).

RC 024. Work motif.

RC 077. End of motif. Cont in st st and Rust.

RC 100. Program show jumper facing armhole. K 35 rows st st in Khaki (2).

RC 135. SHAPE ARMHOLE as for first side.

RC 139. Work motif.

RC 158. End of armhole shaping.

RC 180. End of motif \*\*. Cont in st st and Khaki.

RC 220. SHAPE SHOULDER as for first side reversing shaping by reading left for right.

#### FRONT

Work as for back to \*. Cont in st st and Rust.

RC 190. SHAPE NECK. Cast off 18 sts at beg of next row.

RC 191. Dec 1 st at neck edge every row 3 times.

RC 194. Dec 1 st at neck edge every alt row 5 times.

RC 204. Dec 1 st at neck edge every 3rd row 2 times. 32 sts.

Work straight.

RC220. SHAPE SHOULDER as for



back. Work second side as for back from \*\* to \*\*. Cont in st st and Khaki to row 190. Work as for first side of front from row 190 to end reversing shapings by reading left for right.

## SLEEVE 1

Using Khaki (2), cast on 40 sts at left and right of centre 0 by hand. 80 sts.

RC 000. TD6. K 4 rows.

RC 004. Inc 1 st every 4th row (each side).

RC 100. Change colour to Rust; cont to inc on every 4th row from previous inc until there are 74 sts each side of centre 0. 148 sts.

RC 140. SHAPE TOP. Cast off 6 sts at beg of next 2 rows.

RC 142. Dec 1 st every row 3 times (each side).

RC 145. Dec 1 st every alt row 20 times each side.

RC 185. Cast off 4 sts at beg of next 2 rows.

RC 187. Push 10 Ns at opposite end to carriage to HP on next 4 rows.

RC 191. Push Ns to UWP. TD10. K 1 row. Cast off with latch hook.

## SLEEVE 2

Work as for sleeve 1 using Khaki instead of Rust and Rust instead of Khaki.

## CUFFS

Using Black, cast on 60 sts. Work 30 rows rib as for welt. Cast off.

## PRESSING

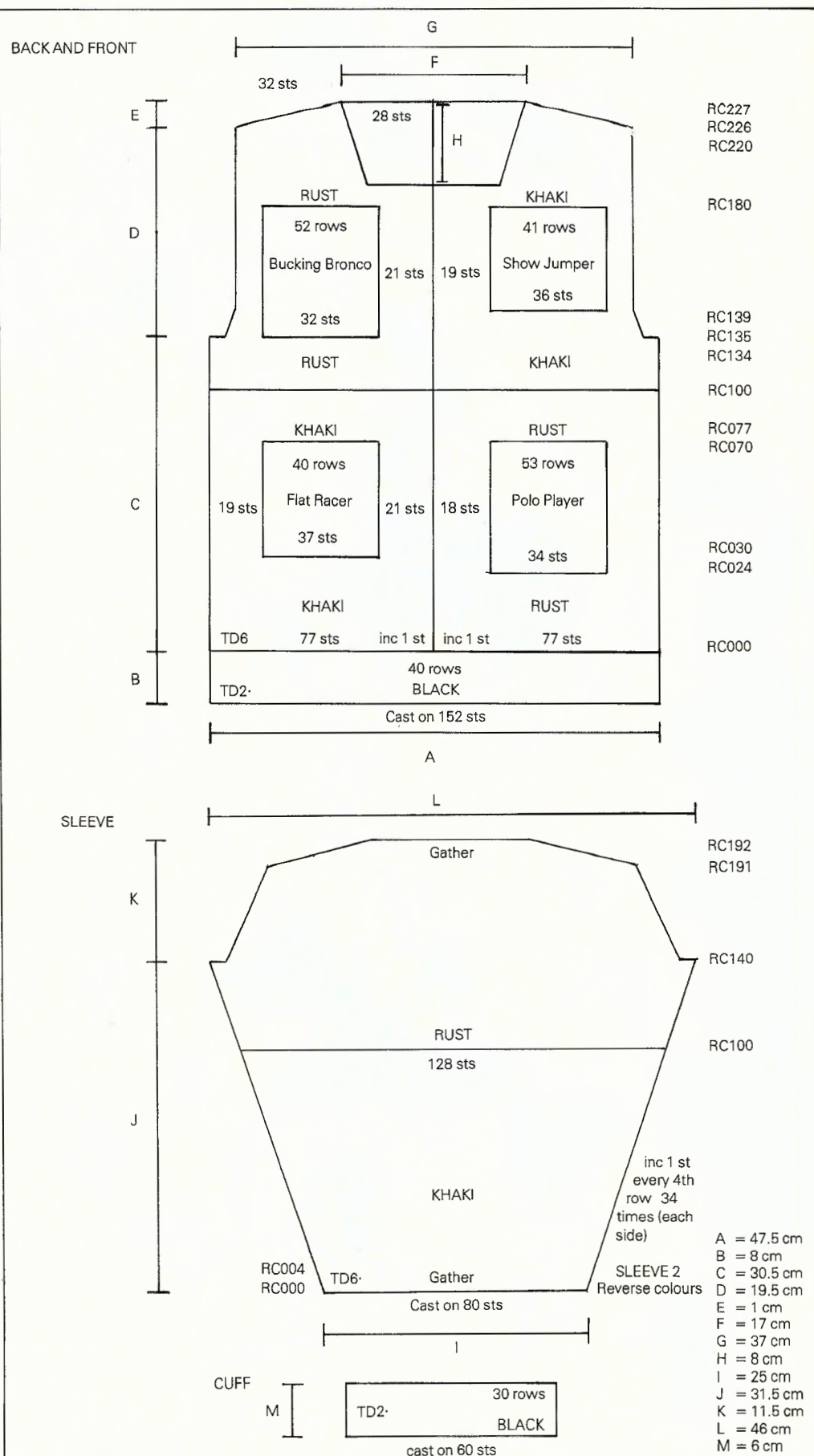
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

## NECKBAND

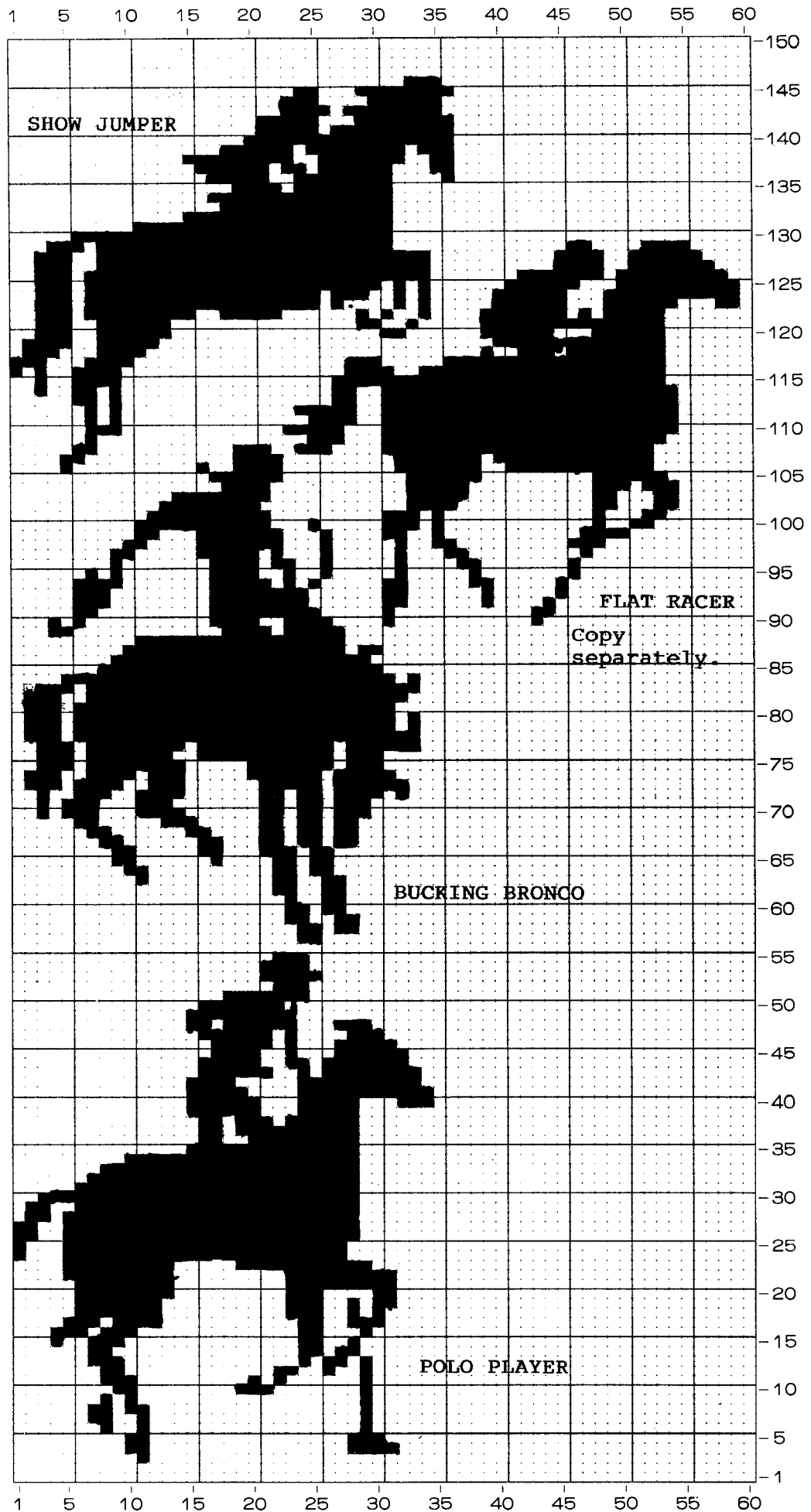
Using mattress st join centre front and back seams. Join right shoulder seam. With P side facing, pick up 146 sts evenly around neck edge and place on to Ns. TD rib tension garter carriage 2- (or use ribber). Using Black, K 22 rows. TD2, K 7 rows. TD2, K 22 rows. Cast off loosely.

## MAKING UP

The sleeves can be set into the armholes either to match or contrast with the body of the garment. Whichever way, the back will be different from the front. You decide. Ease the sleeve head into the armhole and the lower edge into the cuffs.









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# ANN KITE VIDEOS – IN A CLASS OF THEIR OWN



# TEACH-IN

## JACQUARD KNITTING ON KNITMASTER AND BROTHER MACHINES — PART 6

**Last month I said that necklines are difficult to shape on the machine when knitting with a ribber. The difficulty arises from the need to use weights which must be symmetrical so that the comb and weights pull down evenly across the whole width of the knitting. If you put half the needles into hold in order to shape the neck, it is difficult to weight the other half evenly. Cut and sew necks avoid this problem.**

### Ann Kite

So this month we start on cut and sew necks, both a round neck and a V neck. I know some knitters feel cut and sew is "cheating", that they should do everything on the machine, but I regard it as a sensible solution to a problem. Moreover, cut and sew really is very easy. Many knitters feel that if they get a pair of scissors near their knitting, it (the knitting) will disintegrate! But it doesn't.

Cut and sew necks can of course be used for all sorts of rib fabrics, not just jacquard. I suggest too that you try out these necklines on some swatches first. Then you'll be less nervous when you need to use them on garments.

When knitting a garment in a ribbed fabric, I knit two identical pieces for the front and back. I do all the armhole and shoulder shapings as I knit. The shoulders are of course shaped by casting off, not by using the holding position. Then, when I've finished the shoulder shaping, I knit ten or twelve rows in waste yarn in the same stitch as the garment. For double jacquard just leave the carriage setting the same, but knit in waste yarn without colour changing. I do the waste knitting in the same stitch as the garment (rather than changing to full needle rib) because then the knitting will not be distorted at the shoulder line and this will make cutting out the neck easier. After knitting the waste yarn, strip the knitting from the machine.

Next mark out the neckline with pins. (You can take the measurements from the pattern diagram if you've been using one, or from your KnitRadar or KnitLeader block.) It's as if you're drawing with pins on your garment, rather than with a pen or pencil on your charting device. Start by finding and marking with a pin the centre point between the shoulders (fold the knitting in half to find the centre). Then measure down from that point the depth of the neck and mark that. Then fill in the line of the curve or V with pins.

A V neck has a tendency to

sewing machine that does a zig-zag stitch, tack (by hand) along the line of pins, before removing them and doing two lines of zig-zag stitch of medium width and length along your neckline. I have a very basic 17-year old machine that just does straight stitch or zig-zag. I find the easiest way to sew knitting on it without distortion is to have the foot pressure set to minimum and then feed the knitting through with two hands placed flat on the knitting just in front of and either side of the needle. Don't pull the knitting through.

Now cut away the knitting on the waste side of the sewing. Fig. 1 shows the result on a round neck. On a V neck, also trim the Vilene close to the sewing, so that there is just a thin strip of Vilene around the V.

I like a curve on the back of the neck as well. So on my second piece of knitting, I mark out a curve the same depth as the shoulders and sew and cut that in the same way. Finally, for a round neck, join one shoulder seam and for a V-neck, both shoulder seams.

Next month I am going to write about three different neckbands, two for a round neck and one for a V neck. Two of these are knitted entirely in circular knitting and the third starts in rib but finishes with circular knitting. So first a few basic points about circular knitting.

The carriage settings are given in Fig. 2. The carriages are set so that one knits as the other slips one way and then vice versa on the next row. The settings I've given will result in you knitting the circle in an anticlockwise direction, though all machines except the Knitmaster standard

circular knitting. I find the easiest way to approach this is to regard each bed as knitting stocking stitch and then deciding at what tension you'd knit the yarn if you were just knitting stocking stitch on the main bed. However, the ribber is not quite so efficient as the main bed when knitting stocking stitch, so you'll need a slightly looser tension. Add one whole number to that used for stocking stitch on the main bed. So if you'd normally knit your yarn at tension four, expect to use five on the main bed for circular knitting.

Now the ribber tension. Many ribbers knit a smaller stitch than the main bed for any given number, so when knitting in a circular way the ribber needs a higher tension number than the main bed. Checking the manuals though, I find Brother suggest using the same tension on each bed; Toyota suggest the ribber should be two dots (*not* whole numbers) higher than the main bed; and Knitmaster suggest two whole numbers higher for the ribber. I suggest you try your machine and see. Work out what relative tensions you need in order to get the stitches the same size. To do this, do this exercise in circular knitting.

To cast on for circular knitting, bring all your needles to working position. Have the edge needle on the main bed at the left and on the ribber at the right. The ribber should be on half pitch. With both carriages set to knit and tension 0/0, knit one row. Insert the comb and weights and change the carriage settings to circular knitting and knit one circle. Increase the tension by one whole number on each bed. Now look at your knitting and see that the knitting is in a circle (the yarn should *not* be zig-zagging between the beds apart from the very first row). If you're sure you are knitting circles you can put the ribber to P (the edge needles should now line up exactly). Carry on knitting, stopping after every circle, that is every two rows and increasing the tension on each bed by one whole number until you reach the tension you think may be correct for circular knitting. Continue knitting until you have done about 20 circles and strip off the knitting. Examine it to see if your tensions were correct. Are the stitches the same size on both beds? If not, decide how the tension dial might need changing (remember, the higher the number the larger the stitch) and have another go.

Next month I'll be writing about the neckbands.

**"It's as if you're drawing with pins on your garment, rather than with a pen or pencil on your charting device."**

gape when you cut it. To prevent this, I pin a square of *lightweight* Vilene (Vilene for knitted fabrics is ideal) behind the outline of the V on the wrong side of the knitting. The Vilene should be slightly bigger than the maximum dimensions of the neck.

Now for the sewing. (These necklines are really "sew, cut and sew", not just "cut and sew".) If you don't have a sewing machine, backstitch by hand using a sewing cotton around the outline marked out by your pins. If you have a

gauge electronics can also knit a circle in a clockwise direction. When knitting in circles, you can have the ribber set to full pitch although you're using all the needles on each bed, because only one bed at a time knits. If you do this and make sure you have the same number of needles on each bed you'll find you get a true circle. There won't be a larger gap between the stitches where the knitting went from ribber to main bed and vice versa.

Next, choosing the tension for





FIG. 1  
Round neck sewn and cut ready  
for neckband. Dark cotton is used  
here for clarity. Toning cotton  
should be used on a garment.

# FIG. 2 CARRIAGE SETTINGS FOR CIRCULAR KNITTING

KNITMASTER  
Punchcard machines must not have a punchcard in the card  
reader while knitting on these settings.

Main carriage

Punchcard Machines

Cam lever  
Left side lever  
Right side lever  
Cam lever  
Left side lever  
Right side lever

S  
0  
C  
0  
1  
1  
0  
0

Ribber carriage

Electronic machines  
Standard gauge  
machines  
Chunky machines  
SRP60

Pick knob  
Cam lever  
Autoset lever

BROTHER  
Main carriage

Right Part button  
Left Part button  
Change knob  
Left cam lever  
Right cam lever  
Tucking lever

In  
Out  
NL  
PR  
N  
R

Ribber carriage

TOYOTA  
Main carriage

Selection dial/lever  
Card lever  
Right ET lever  
Left ET lever  
Centre lever

Empty ▷  
0  
Plain  
Empty/Tuck  
Empty

Ribber carriage



# 10 BATWING SWEATER WITH STRIPES

## PATTERN RATING

\* Easy to knit.

## MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

## MATERIALS

Denys Brunton 4-ply.  
1 [1, 1] x 400g cone in Peach (MC)  
1 [1, 1] x 400g cone in Cream (A).  
1 [1, 1] x 400g cone in Beige (B).

## GARMENT WEIGHT

Finished garment in first size weighs 315g.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.*

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.  
Actual size 103 [113, 123] cm, 40½ [44½, 48½] in.  
Length to shoulder 59.5 cm, 23½ in.  
Sleeve seam 45 cm, 17¾ in.

*Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.*

## TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4

## KNITTING NOTES

We used purl side of knitting as right side of garment, except on collar.

## STRIPE PATTERN

K 2 rows A, 2 rows B, 4 rows MC and 2 rows A. These 10 rows form pattern.

## CENTRE BACK PANEL

Push 32 Ns at left and right of centre 0 to WP. 64 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 \*. Using MC, K 196 rows. Work measures 49 cm, 19¼ in. Cast off.

## CENTRE FRONT PANEL

Work as for centre back panel to \*. Using MC, K 180 rows. 16 rows less have been worked to shoulder than on back.

## SHAPE NECK

Using a length of MC, cast off centre 20 sts. Push 22 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows. Cast off rem 2 sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

## LEFT SIDE BACK PANEL AND SLEEVE

With carriage at right and using MC, cast on 146 sts by hand. Counting from right edge, place a marker between 9th and 10th sts. Set RC at 000. Using MT, K 1 row. Cont in stripe patt, K 60 [70, 80]

rows.

## SHAPE SLEEVE

Cast off 4 sts at beg of next and foll 8 alt rows, K 1 row. Cast off 3 sts at beg of next and foll 5 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 7 alt rows, K 1 row. Dec 1 st at left edge of next and every foll alt row until 66 sts rem, then on every foll 3rd row until 58 sts rem, then on every foll 4th row until 42 sts rem. K 7 rows. RC shows 221 [231, 241] and work measures 55 [57.5, 60] cm, 21¾ [22¾, 23¾] in. Using WY, K a few rows and release from machine.

## RIGHT SIDE BACK PANEL AND SLEEVE

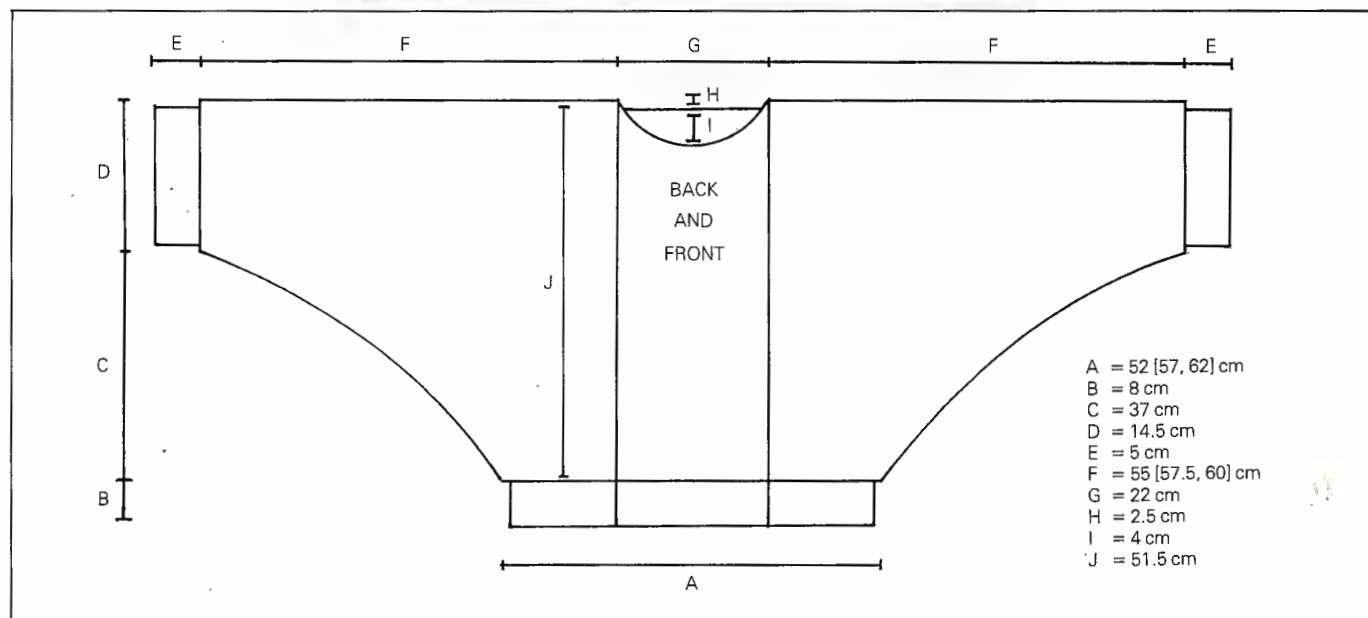
Work as for left side back panel and sleeve reversing shapings and reading right for left and left for right.

## LEFT SIDE FRONT PANEL AND SLEEVE

Work as for right side back panel and sleeve.

## RIGHT SIDE FRONT PANEL AND SLEEVE

Work as for left side back panel and sleeve.









Join centre back and centre front panels to side panels up to markers.

#### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 146 [160, 174] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 44 rows. Transfer sts for st st.

#### MACHINES WITHOUT RIBBER

Push 146 [161, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 73 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

#### ALL MACHINES

With P side facing, pick up sts along lower edge and place on to Ns. Using MT, K 1 row. Cast off.

### CUFFS

Join shoulder and upper sleeve seams.

#### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 56 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 27 rows. Transfer sts for st st.

#### MACHINES WITHOUT RIBBER

Push 56 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

#### ALL MACHINES

With P side facing, replace 84 sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

### COLLAR

Using MC, cast on 200 sts by hand. Set RC at 000. Using MT, K 72 rows. Cast off.

### PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

### MAKING UP

Join side, sleeve and collar seams. Sew cast off edge of collar into position.

# HELP LINE

**Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.**

Dear Anne

Can you tell me please where I can find patterns for Double Knitting wool? I have written to some of your advertisers with no luck.

I need classic styles for school jerseys. I used to use Bramwell's book of 4 ply patterns but my grandchildren were for ever wearing out the elbows (on the desks I suppose) and now their Mums have asked for Double Knitting. I thought Bramwell would have some patterns but no luck. I have a standard gauge Brother machine and find that it takes DK on cone very well. Hope you can help.

Yours sincerely

Iris Fenn

Kennford, Nr Exeter

Dear Anne

I wonder if anyone out there can help me? I have a Passap Duo and I have been supplementing the family income by knitting for a local designer. I have been doing this for the past four years with success and pleasure on my part. Even if I say it myself, I feel I am good at what I do! The designer now only has to give me a drawing of her idea and I write the pattern and knit the idea up into whatever type of garment she requires. She has been pleased with the work that I produce and I am very happy doing it.

Now to my problem. I seem to have developed an allergy to the Shetland yarn that I am in constant contact with. This is getting worse and worse. The doctor says that I should give up this work, but I love it. My hands are sore and cracked from the increasingly strong steroids that I have to use. Apart from stopping, does anyone have an answer? I already knit in cotton gloves, and I also sew in similar gloves but with the very top of the fingers cut out.

Is there a miracle cream or another idea I can try? Is this an occupational hazard, and is it common; if I change my job, and so use another yarn, will my poor hands get better? I suppose what I really want to know is whether anyone else has had this problem and how did they solve it? I just

hope that the answer will not be that I have to sell my machine and give up knitting!

Hope you can help me.

Best wishes

Ruth Alliston

Huntingdon, Cambs

*We're so sorry to hear of your suffering Ruth, but we are sure you are not alone. It sounds as though you need a good barrier cream for your hands but really, your doctor is the best person to advise and treat your problems. Maybe a second opinion would be an option before you take any drastic decision towards giving up knitting, which obviously gives you great pleasure. We are sure that Ruth would benefit and gain comfort from anyone who has a similar problem – please let us know and we'll put you in touch.*

Dear Anne

We have two Brother machines, the 820 plus ribber, and the 230. I know DK wool is not ideal for standard gauge machines, but I wonder if you can tell me if there are any standard gauge machines which would knit DK to a tension of 6 stitches and 8 rows to the inch? Our 820 will not produce a tension as loose as this whilst the 230 will not produce a tension tight enough. In any case, it would be useful to have a tension loose enough to produce Fair Isle in DK wool with the advantage of the extra stitches to make loose fitting sweaters.

I was wondering if you know whether the Bond Elite will knit DK at this tension – but of course, it does not do punchcard knitting.

Yours sincerely

Mrs J Stelfox

Wilmslow, Cheshire

*Thankyou for writing to us Mrs Stelfox – maybe one of our readers has overcome a similar problem? This is where the new combined gauge machines come into their own as they have a wider range of tension adjustments which will suit DK knitting. However, each individual machine, whatever the gauge, produces a slightly different tension, so it's often a question of*

*adjustment. Don't forget that the tension discs on the yarn mast should be adjusted too (not just the tension dial on the carriage). Sometimes this can make a great deal of difference. Not only that, but there is no standard "thickness" to be found in DK yarns – as with all yarns, the finished thickness or bulk, is determined by the construction and content of fibres. You may have to experiment, but it is likely that if you can find one of the thinner DK yarns, you might well achieve that tension you want.*

Dear Anne

Could you give me some help in finding suitable cabinets and sets of drawers etc. for keeping my knitting things FAIRLY tidy! I would be most grateful for any ideas you can come up with.

Yours sincerely

M Jones

Pwllheli, Gwynedd

*No doubt there will be more than a few suggestions sent in to help on this one but just for starters, here are some of our ideas. Naturally it will depend a great deal upon cost and space available and, upon which knitting ITEMS require storage! If money is no object, then why not invest in a knitting cabinet specially designed for the purpose of keeping both knitting machine and accessories tidily away when not in use.*

*The knitting machine "folds away" inside the cabinet and some cabinets are available complete with bench/storage space for all those extra bits and pieces. On the other hand, it may be well worth a trip to a local dealer in second-hand furniture where filing cabinets and sets of office chests of drawers can be picked up at fairly reasonable prices. There are some styles of filing cabinets which have sets of narrow (in depth) drawers which are ideal for punchcards, mylar sheets, grid paper and so on, and for placing cutlery trays in to keep all the machine tools tidy.*

*Cones of yarn are always a problem, unless you have a knitting room of your own, in which case shelving is appropriate and enables you to select what you want at a glance. The only drawback here is dust, so remember to try and keep all yarn in polythene bags. Many hardware and large Do-It-Yourself establishments now stock a wide variety of stackable containers and these too can be put to good use. If you have a good office equipment supplier in the vicinity, go and have a look at what they have to offer in the way of what*



can be described as "flat pack" storage items. These are usually made from cardboard (sometimes plastic) and are quickly assembled into either box or mini-filing units for smaller items and books.

Finally, don't forget that if you are a regular knitting magazine reader you will find our binders a must for convenient storage of your copies of MKM!

**Dear Anne**

Thank you so much for your magazine, it's wonderful and I enjoy reading it very much. I have a Brother 836 and recently invested in a lace carriage, ribber and Intarsia carriage.

I would like to take this opportunity of asking a favour if I may? My husband and I have both been married before and at the last count have 25 grandchildren, with more on the way! I have tried in vain to find a multi-size pattern for a drop shoulder style sweater and cardigan where the sleeves can be picked up and knitted downwards to the cuff. This way the sleeves can be lengthened as the child grows.

I really would be very grateful if you or any of your readers could help me in my quest.

Yours sincerely  
Mrs B Rachael  
Enderby, Leicester

Congratulations Mrs Rachael, you must truly be the proud grandmother – and a busy one too! No wonder you would like to save some knitting time by adapting the sleeve length when possible and the type of pattern you are seeking is ideal for this. If any readers can help we will be pleased to pass the information on. In the meantime, you can always follow any ordinary drop sleeve pattern and, when it comes to the sleeve instruction, adapt it as follows.

Look at the final number of stitches given after the increases are complete and push needles for these to working position on each side of centre 0 on the needlebed. Join the shoulder seams on the back and front of the garment. Pick up one armhole edge evenly onto the needles, making sure that the shoulder seam is at the centre, and that the wrong side of the fabric is facing you.

Thread up the main yarn and pull all the needles forward to holding position, but make sure that the carriage will return them to working position and knit one row. Check at this stage that you have picked up the stitches evenly and that the first row of loops have formed correctly on the needle hooks.

Continue knitting, following the pattern instructions in reverse. In other words, if the final instruction before the cast off is to increase one stitch every three rows eight times, then decrease one stitch every three rows eight times. Working backwards in this way you should finally arrive at the number of stitches which would have been cast on as per instructions. You will have to ignore the row counter numbers given in the original pattern as these will not be correct in reverse, but you could jot down your own calculations on a separate piece of paper as you go along, if it helps.

Once you are back at the cuff edge, you can add the rib or welt of your choice. In the past few years there have been so many drop shoulder garments that you will be spoilt for choice if you have the confidence to try this method out!

**Dear Anne**

I would like to express my thanks for the help you gave to the Click Click Club of Dagenham, and to the ladies who sent us the Stitch In Time magazine. This was such a help – so much so that our Nancy has made a little girl's cardigan.

Once again, many thanks for your help and for such an excellent magazine.  
Yours sincerely  
Mrs L Underwood  
Dagenham, Essex

Thank you for writing to us Mrs Underwood, and we are delighted to have been of assistance.

**Dear Anne**

I'm writing to ask your advice. I bought two cones of this fine, silky lemon yarn and I am having terrible trouble with it. I find it just knots up and twists on the tension wire, in fact, it does everything but come through, and I have reached the stage where I would like to throw it out of the window!

No one seems to be able to help – I've even asked at our local knitting class, but no luck there either. I hope you can suggest something and enclose a sample of the yarn for you to try.

Yours sincerely  
Mrs Sherburn  
Pontefract, Yorkshire

Thank you for sending us a sample of the yarn Mrs Sherburn. Unfortunately, it looks as if the problem might be caused by the 'twist' of the actual yarn. As compulsive knitters we are often tempted to buy cones of these fine industrial weight yarns

without realising that they are not always such a bargain.

The important thing to remember when you see a cone of something you really fancy, is a simple test to identify the 'twist'. Some yarns have an 'S' twist and these are usually suitable and intended for knitting. Other yarns have a 'Z' twist, usually for weaving rather than knitting, and these yarns can cause problems. If they work on the knitting machine, the resultant fabric can often be on the bias.

To test the twist of a yarn, take a length of at least two feet and hold it taught between two hands. Slowly bring your hands together and one of two things will happen.

If the yarn has an 'S' twist for machine knitting, it will simply hang in a slack 'U' loop. On the other hand, if it twists and winds back on itself – this indicates a 'Z' twist and the probability that you would be wise to leave the cone and opt for something else!

Having carried out this test on a sample of Mrs Sheburn's yarn we have decided that this is the

cause of all the problems. Just one final suggestion which might help – have you tried placing an old stocking over the cone? This can help to stop the yarn getting out of control and a small hole at the top is all that is required for the yarn to pull through. Tricot Products have designed a gadget too, called the 'Antiloop' – an industrial yarn control for preventing loops and snarl-ups. Maybe a fellow knitter has one you could try out with this yarn, or you could write to Tricot Products at Unit 3, Polham Lane, Somerton, Somerset TA11 6SP or telephone 0458 73751 for further details.

**Dear Anne**

Can anyone please help me – I am looking for a pattern for a wedding dress.

Hoping someone can oblige.  
Yours sincerely  
Ruth Slaughter  
Ashington, Northumberland

**Dear Anne**

I borrowed the April edition of

62►

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## BACK

Push 78 [86, 94] Ns at left and 79 [87, 95] Ns at right of centre 0 to WP. 157 [173, 189] Ns. Insert card A and lock on 13th row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st patt. K 156 rows. Remove card. Insert card B and lock on first row. Cont in st st. K 2 rows. Release card and cont in tuck st patt. RC shows 159 and work measures 29 cm, 11½ in. Place marker at each end. K 54 rows. Remove card. Insert card A and lock on first row. Cont in st st. K 2 rows. Release card and cont in tuck st patt \*. K 94 rows.

## SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 51 sts. Using nylon cord, K 53 [61, 69] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows. 41 [49, 57] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

## FRONT

Work as for back to \*. K 72 rows.

## SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 35 sts. Using nylon cord, K 61 [69, 77] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 4 alt rows. 41 [49, 57] sts. K 10 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

## SLEEVES

Push 43 Ns at left and 44 Ns at right of centre 0 to WP. 87 Ns. Insert card A and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st at each end of every 5th row until there are 135 sts. RC shows 121. Remove card. Insert card B and lock on first row. Cont in st st. K 2 rows. Release card and cont in tuck st patt. Cont to inc on every 5th row from previous inc until there are 157 sts. K 1 row. RC shows 177. Remove card. Insert

# 11 SWEATER IN TWO TUCK STITCHES

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

## MATERIALS

Denys Brunton De Lux 4-ply.  
1 [2, 2] × 400g cones in Mid Blue (MY).

## GARMENT WEIGHT

Finished garment in first size weighs 365g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Clackhaston, West Yorkshire BD19 3QR.

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit Bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.  
Actual size 107 [118, 129] cm, 42 [46½, 50¾] in.  
Length to shoulder 84 cm, 25¼ in.  
Sleeve seam 47 cm, 18½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

## TENSION

29 stitches and 64 rows to 10 cm, 4 in measured over tuck stitch pattern A (tension dial setting approximately 8).  
29 stitches and 57 rows to 10 cm, 4 in measured over tuck stitch pattern B (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used purl side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Fill in pattern cards, as shown before starting to knit. We used Brother cards 284 and 283 from Punchcard Pattern Vol. 4 for this pattern and reproduce them courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shapley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

## KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on 580 machines; right light on other models).

## BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

card A and lock on first row. Cont in st st. K 2 rows. Release card and cont in tuck st patt. Cont to inc on every 5th row from previous inc until there are 169 sts. K 21 rows. RC shows 227 and work measures 41 cm, 16¼ in. Cast off.

## WELTS

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 134 [150, 164] sts in 1×1 rib. \* K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/

MT-4, K 32 rows. Transfer sts for st st \*.

### MACHINES WITHOUT RIBBER

Push 134 [149, 164] Ns to WP. \* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed \*.

### ALL MACHINES

With K side facing, replace 157 [173, 189] sts at lower edge on to Ns gathering evenly. Using MT, K 1 row. Cast off.

## CUFFS

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 64 sts in 1×1 rib. Work as for welt from \* to \*.

### MACHINES WITHOUT RIBBER

Push 62 Ns to WP. Work as for welt from \* to \*.

### ALL MACHINES

With K side facing, replace 87 sts at lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

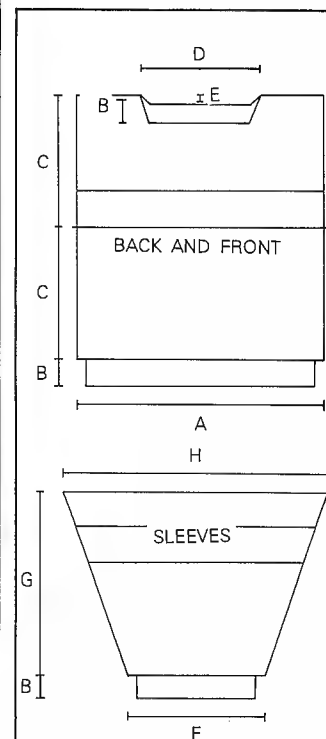
## NECKBAND

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 168 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 167 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 6 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly



A = 54 [59.5, 65] cm  
B = 6 cm  
C = 29 cm  
D = 26 cm  
E = 2 cm  
F = 30 cm  
G = 41 cm  
H = 58 cm







along the row. Unravel WY when work in completed.

#### ALL MACHINES

Using MT, K 2 rows. Using WY, K a few rows and release from machine.

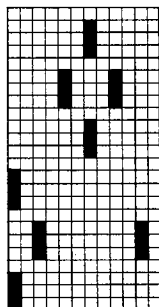
#### PRESSING

With wrong side facing, pin out all pieces to measurements given.

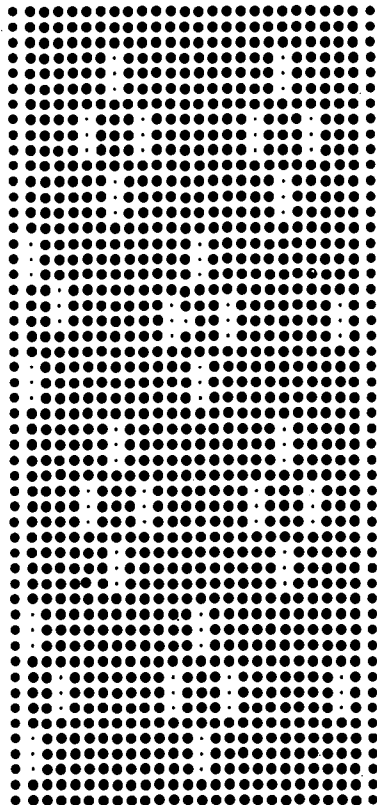
Press carefully following instructions on cone band.

#### MAKING UP

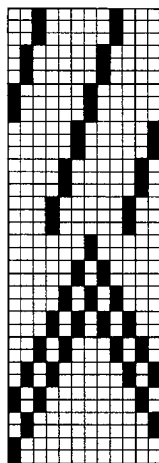
Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



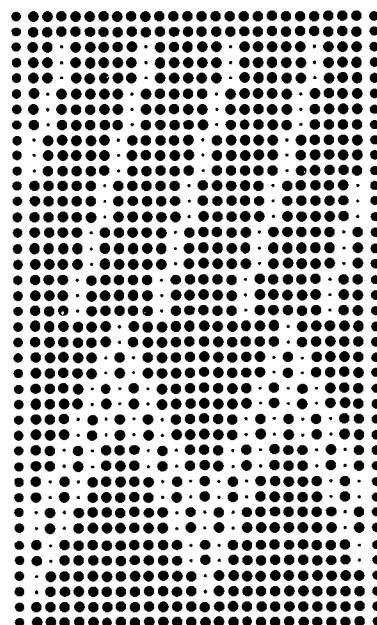
ELECTRONIC A



PUNCHCARD A



ELECTRONIC B



PUNCHCARD B

# HELP LINE

◀59

your magazine from a friend in the office, to look at during the lunch break (and crib a few ideas!). But after an hour I was barely half-way through and had run out of paper, so I had to go and buy your magazine for myself. I am fascinated by the number of hints and tips, in just one issue, that I wish I'd known before, as well as a particularly nice pattern I can't wait to get started on.

I have been knitting for about five years but have been able to spend very little time on my hobby (unfortunately). My idea was to get acquainted with machine knitting so as to have a (perhaps lucrative?) hobby when I retire later this year.

My problem back then was similar to that of another of your Helpline readers – how to get started with no assistance. Well, I enrolled on a Correspondence Course and it was the best thing I could have done. Not only did I get individual attention (evening classes were hopeless in that respect, and the club I joined was more “coffee morning” than instruction). The Correspondence Course covered far more, in a friendly and helpful way, than I should ever have picked up for myself. I am happy to say I finished the Course with Honours and my mentor was Pat Coulston, no less!

If any other readers need to end that awful feeling of frustration, I can strongly recommend that they try to find a Correspondence Course which caters for their machine. It may well be the answer to many problems – I hope so!

Yours sincerely  
Mrs Jean Hockin  
Portishead, Nr Bristol

*So nice of you to write, Jean, and for your advice and encouragement to others. We are all individuals, and there are so many ways in which we can learn. If you are not fortunate enough to live in an area where there is a good knitting club or class offering that individual attention, then a Correspondence Course can*

*certainly be an excellent alternative. Congratulations Jean on your success!*

Dear Anne

I am hoping to find a solution to my problem through your Helpline. I bought a Corona 'CN 110' from a friend who could not find the instruction manual. This was four months ago and I find I just cannot use the machine.

I telephoned my machine knitting dealers but they were unable to provide any instructions. It would be wonderful if one of your readers who has a Corona CN 110 would be willing to let me buy or take a copy of the manual.

If it is any extra help, this information is written on my machine:

Corona: CN – 110  
MFG No: 18600504  
B – 9091  
No 10016  
C.K.K. MFG

Many thanks for your help.

Yours sincerely  
Mrs Hanan El-Boraee  
Southampton

Dear Anne

I recently purchased a Singer Magic Memory machine at a Boot Fair. It works! – But unfortunately there is no instruction book or any punchcards.

Our local shop cannot help, but if any of your readers could, I would send the postage.

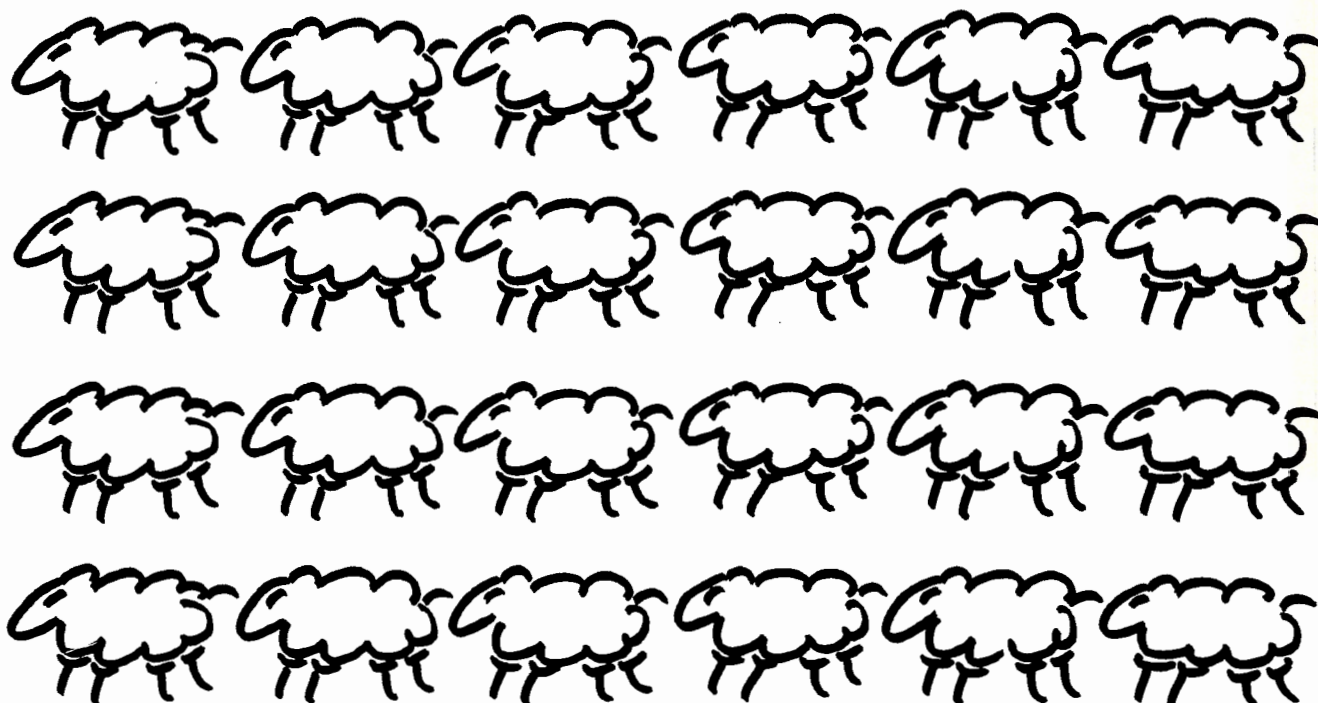
Yours sincerely  
Mrs Walton  
Dover

*Can anyone help Mrs Walton? It is amazing, isn't it, just how many machines are purchased in this way and they NEVER seem to have the instruction manual. What do the previous owners do with them we wonder?!*





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# TINKERING WITH A TOYOTA

**A frantic 'phone call about weaving has set the scene for you this time. It really was a heartfelt plea; the weaving yarn was bouncing off the needles, floats were hooked up, the knitting appeared stuck to the sinker posts and all in all, it really was one of those days!**

## Ann Taylor

Take heart, we all have those days however long we have been machine knitting and anyone who says otherwise must live on another planet. There are days when you might as well walk away from the machine, have a cup of tea or coffee and forget what you set out to do. When you return to it, maybe the following day, all will probably be well. One thing is for sure, on a bad day the longer you sit at it the more things go wrong!

Let's get back to the weaving. Apart from Kathleen Kinder's excellent book from Batsford, the *Technique of Knitweave* and Audrey Palmer's books of weaving (available from Metropolitan), I don't think much has been written or heard about this lovely technique and patterns appear to be few and far between. Again, if one has the charting device, then the need for patterns is removed and one can produce some fabulous garments with equally fabulous effects.

By rights I should write about the technique of knitweave and not call it weaving. Some years ago I was talking to a Women's Institute meeting about machine knitting and had a lot of garments and samples for them to look at. I then gave a demonstration on the machine. I remember producing my beautiful sample of weaving, triple knit pure wool woven on to a four ply background yarn. It was a spectacular piece of fabric and I was justly proud. As I extolled the value of weaving on the knitting machine I became aware of a figure swelling visibly in the front row. I also became aware that she wore a long loose weave skirt, a woven shawl and had bare feet in open toe sandals – in December! Indignantly she rose and denounced my beautiful weaving sample – it had no weft, it had no warp and it was not weaving!

Trust me to get landed with a purist weaver! However, many of the Women's Institute members

mentioned to me that they much preferred the fabric I had made to the loose weave skirt the weaver wore!

### USES FOR KNITWEAVE

This little story should then open the eyes of the newcomer to the possibilities of knitweave.

In most instances knitweave consists of a thicker yarn laid in on to a thinner base. In Audrey Palmer's book a thin yarn is used on another thin yarn to create a free flowing fabric. The uses for knitweave are many – garments, from coats to sweaters, skirts and waistcoats and on to furnishings, from curtains to slip mats, covers and wall hangings. Even the pets can be accommodated with a cover for their beanbag, a blanket, or even a dog coat!

Yet surprisingly, apart from the occasional jacket or even more occasional furnishing, very little in the way of patterns has appeared. Perhaps the use of the charting device encourages the owners to do their own thing, because at various gatherings of the knitting fraternity I have seen some really excellent woven garments worn by visiting knitters.

### TO MAKE A START

Practise pieces are the order of the day and what better way to start than with a square or oblong cushion cover. I usually tell the students to hold the cushion up to the machine and bring forward enough needles to leave about one inch free on either side of the cushion.

Before some of you expire from shock, this allows enough for seams and a cushion cover, whilst needing to fit, does not require

the same accuracy of measurement as a garment.

Cast on e-wrap with the background yarn, preferably a four ply acrylic and have the tension dial set accordingly.

Now, whatever the instruction books say, most of us have found that the weaving yarn is far easier to handle if it is sitting on the floor. If the weaving yarn is on a cone, set it on the floor beside you, if a hand knitting ball, re-wind it (waxed) and set it on the floor beside you. When the needles are selected forward for the punchcard pattern, the weaving yarn can be laid over the selected needles, from the carriage side across. Then, holding on to the weaving yarn fairly freely, push the carriage, threaded with the four ply background yarn, across and hey presto! the weaving yarn is laid in according to the punchcard pattern.

For this first practise piece, a double knitting yarn, preferably in acrylic, is an easy one to use. It may be from a cone, or a hand knit yarn. The latter needs to be waxed and re-wound of course.

Bring the end needle nearest to the carriage out to E position each row (with the carriage set to knit back). This will keep the edge tidy and make sewing up easy.

### CHANGING YARNS

If you wish to change colour, either on the background or the weaving yarn, do so in the usual manner, leaving cut ends to be sewn in afterwards, or latched up the side of the work.

Should you weave a row too many, then tie the new end to the old woven-in end and pull the weaving row out, thus pulling the new yarn into its place.

### CUT AND SEW

I do not, as many of you know, profess to be a dressmaker, but I do know that the fabric you can produce on your machine will be the envy of many a dressmaker and if you have these skills, then do use them.

From what I know of cut and sew, it is far better to take your paper pattern and place it on the charting sheet and draw a square or oblong, as the case may be, round the paper pattern and then knit weave squares or oblongs accordingly. These when duly pressed can accommodate the

pattern and then the cutting out may take place. Unlike other fabrics made on the machine, knitweave can be cut out without using the sewing machine to zig-zag round the edge first, but, of course, this will depend on the lengths of the floats and if there are any long ones, then zig-zagging will be the answer.

### PUNCHCARD PATTERNS

Any punchcard that can be used for Fair Isle may be used for knitweave – though as always, it is best to avoid long floats.

Floats are always a problem in any knitting, but present a further hazard in knitweave as the wearer is much more likely to catch them in wear. Nevertheless, many actual weaving patterns in the punchcard books show loops being hooked up regularly to form a further pattern and these are very effective.

So, too, are varying changes of colour and while one may wish to avoid wide bands of striping, a subtle use of colour can be very effective, say, creams through to fawns and browns for example. Remember too the variegated colour yarns – lovely for a weaving effect.

### YARNS FOR KNITWEAVE

Base yarns need to be smooth and they, for the most part, need to be thinner than the weaving yarn. Therefore 2/30s to four ply give one an extensive range. In Audrey Palmer's book a fine yarn is woven on to another fine yarn of the same thickness which leads one to think of summer-wear in knitweave.

The weaving yarn may be whichever you yourself choose, up to triple knit in thickness. I have heard of knitters using rug wool as the weaving yarn, but I have not tried this. I did find a triple knit yarn a little hard going; spraying helped (with the silicon spray) as did increasing the tension for the four ply background yarn.

Mohair would appear to be an instant choice, but the tension swatch may cause disappointment as the brushes tend to push the fronds to the back of the knitting and the glorious effect of mohair is lost unless one then patiently brushes



# 12 CHILD'S SWEATER WITH DUCK AND CABLE DETAIL

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

## MATERIALS

King Cole Anti-Tickle 4-ply Wool.  
1 [1, 1] x 500g cone in Bluebell (MC).  
1 [1, 1] x 25g ball in Green Ice (A).  
1 [1, 1] x 25g ball in Scarlet (B).  
1 [1, 1] x 25g ball in French Navy (C).  
1 [1, 1] x 25g ball in Gold (D).

## GARMENT WEIGHT

Finished garment in second size weighs 250g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley BD16 2AX.

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit chest 61 [68.5, 76] cm, 24 [27, 30] in.  
Actual size 67 [75, 82] cm, 26½ [29½, 32¼] in.  
Length to shoulder 37.5 [43, 48.5] cm, 14¾ [17, 19¼] in.  
Sleeve seam 26 [29.5, 34] cm, 10¼ [11½, 13½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

## TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

### FAIR ISLE PATTERN

K 2 rows B/C, 1 row A only (st st), 2 rows MC only (st st), 2 rows MC/D, 6 rows MC/C, 2 rows MC/B, 2 rows MC/A. Push forward the end beak st to HP. K 1 row MC/A. K beak st manually in D taking N back to WP. K 1 row MC/A. These 19 rows form pattern.

### CABLE PANELS

\* Keeping ribbed sts correct, cross 3 sts at right behind 3 sts at left. K 8 rows. Rep from \* throughout.

Take RC out of action. Set carriage to hold. Push 100 [106, 112] Ns at left to HP. Using WY, K a few rows over rem 10 [16, 22] Ns and release from machine. Push next 30 Ns from HP to UWP. Using WY, K a few rows and release from machine. Take carriage to left. Push 10 [16, 22] Ns at left from HP to UWP. Using WY, K a few rows and release from machine. Push next 30 Ns from HP to UWP. Using WY, K a few rows and release from machine. Take carriage to right. Push rem 30 Ns from HP to UWP. Push 36 adjacent Ns at left and right to WP. 102 Ns. With P side

of pocket linings facing, replace sts on to empty Ns. Push 10 [16, 22] adjacent Ns at left and right to WP. 122 [134, 146] Ns. With P side facing, replace 10 [16, 22] sts at each side (below WY) on to empty Ns. Bring RC back into action.

### CABLE PATT

Using MC, K 4 rows. Drop the 16th, 23rd, 30th, 37th, 44th and 51st sts at left and right of centre 0 4 rows down and pick up as for ribbing. Work 6 st cable panels over 17th to 22nd, 31st to 36th and 45th to 50th sts, K 76 [100, 124] rows. RC shows 120 [144, 168].

## BACK

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 55 [61, 67] Ns at left and right of centre 0 to WP. 110 [122, 134] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 55 [61, 67] Ns at left and right of centre 0 to WP. 110 [122, 134] Ns. \* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed \*.

### ALL MACHINES

Set RC at 000. Using MT, K 4 rows. Insert punchcard and lock on first row. Set carriage for patt. Using A, K 1 row. Release card and cont in Fair Isle patt. K 19 rows. Cont in st st and MC \*\*. K 112 [136, 160] rows.

### SHAPE NECK

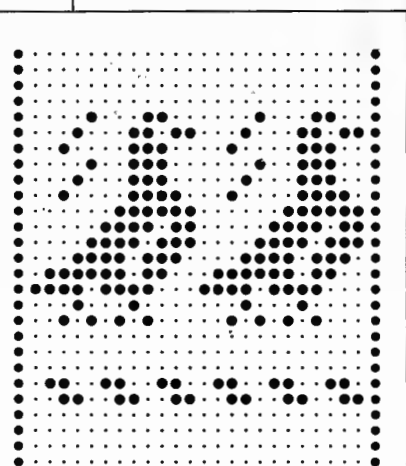
Using a length of MC, cast off centre 30 sts. Push 40 [46, 52] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows. K 2 rows. Cast off rem 31 [37, 43] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

## POCKET LININGS

Using MC, cast on 36 sts by hand. Set RC at 000. Using MT, K 40 rows. Using WY, K a few rows and release from machine.

## FRONT

Work as for back to \*\*. K 16 rows. PLACE POCKET LININGS



## SHAPE NECK

Using a length of MC, cast off centre 16 sts. Push 53 [59, 65] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 35 [41, 47] sts rem. K 4 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

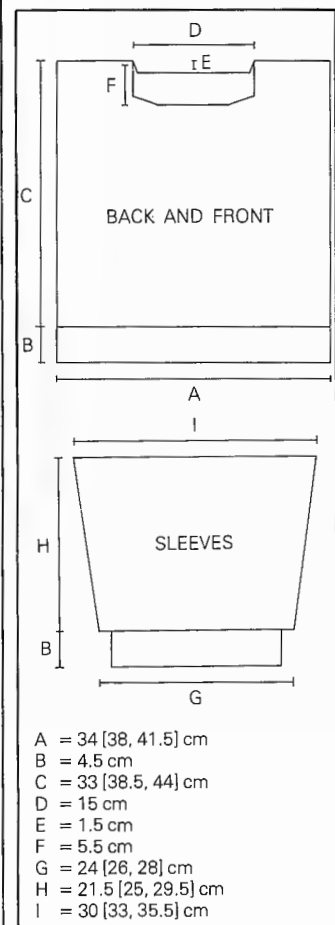
## SLEEVES

Push 39 [42, 45] Ns at left and right of centre 0 to WP. 78 [84, 90] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 9th [9th, 10th] row until there are 96 [106, 114] sts. K 9 [7, 7] rows. RC shows 84 [100, 120]. Using A, K 1 row. Release card and cont in Fair Isle patt, K 3 rows. Cont in st st and MC, K 6 rows. RC shows 94 [110, 130] and work measures 21.5 [25, 29.5] cm, 8½ [10¾, 11¾] in. Cast off.

## CUFFS

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 56



69



it out – then one can achieve the full beauty of mohair, as seen in Ann Durkan's beautiful coat! (See February 1990 issue of MKM.) A tip when using hairy yarns is to remove the weaving brushes about every 50 to 100 rows and really clean them. One may also need to break the fronds from round the sinker posts every few rows to stop the work from bunching up. Running your finger along the back of the work or giving it a pull down usually does the trick.

Chenille is very satisfying to use and today there are thick and thin (four ply) chenilles, so one has a good choice. There is 20% acrylic, 80% wool in carpet thrums that I have seen woven and although harsh when bought in hanks, once woven and washed, it produces a beautifully soft fabric and is relatively inexpensive and hard wearing. I have seen this used for hearth rugs and jackets!

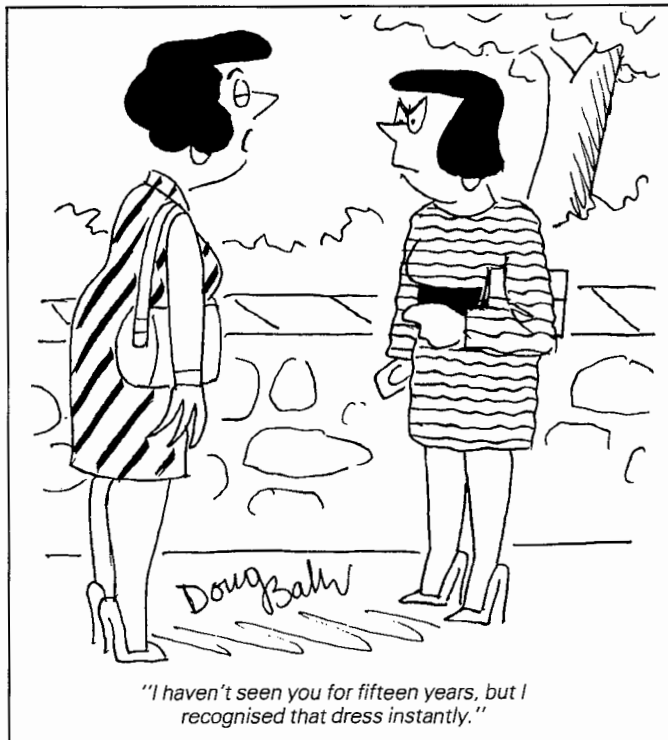
Some of the coned yarns for chunky machines are useful for weaving, but I personally find the acrylic chunky rather boring in its appearance as a weaving yarn.

Knitting ribbon and the ribbon viscose look rather nice, whilst a random colour ribbon is really spectacular.

Fluffy yarns, like mohair, tend to lose their effect in weaving, but there is so much that looks good, their loss is minimal and one can always spend the time and brush them out if the temptation to use such yarns proves too much – as it usually does!

## CARE OF THE FABRIC

If you are using it for cut and sew



"I haven't seen you for fifteen years, but I recognised that dress instantly."

then, as always, dressmaking techniques must apply and everything, regardless of yarn content, is pressed.

If you are weaving on to an acrylic base then, even if the weaving yarn is pure wool, one should avoid pressing. Usually light steaming will take care of the fabric.

If the tension swatch has been pressed before measurements were taken – then treat the fabric in the same way.

When using pure wool for background and weaving, any pressing is better if the woven side of the fabric is placed on to terry towelling before pressing

commences, then the raised patterning of the weaving is not obliterated.

## SHAPING

As with most things these days, keeping the shaping to a minimum is an advantage, especially when it comes to sewing up. If knitting the pieces of the garment and not squares and oblongs, then shape as you would for normal knitting, casting off or decreasing as you go along. Do remember to bring the end needle to E position on the carriage side on every row to keep

the edge neat.

## USES FOR KNITWEAVE

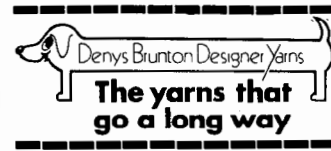
I have already mentioned several uses and do remember household items as well as garments. I saw some dining room chairs that had knitwoven seats and placemats to match – beat that!

I have also seen beautiful hearth and bedroom rugs – these items come to light when I visit clubs, but are seldom seen elsewhere, more is the pity.

One day, instead of "heavy sell" exhibitions I would like to see one devoted to showing non-machine knitters just what we can get up to with our machines – come to think of it, many machine knitters would find it inspiring too.

We have, at our club, exhibited in our local library in the past and it has really generated an enormous amount of interest from the general public. (Trouble was it also generated an enormous amount of work for the person setting it up!) However, the main comment was always how amazed people were at the good quality and finish – and the scope of the machine and the knitter.

I hope some of you will try out knitweave and remember, keep it simple in shape, experiment with the weaving yarn and most of all – enjoy it.



## The Woolleys

by Doug Baker









# QUESTION TIME

From her wide experience, Pat provides answers to some of the typical knitting problems that are discussed at knitting club meetings up and down the country. Perhaps, this month, your query is among them.

## Pat Coulston

**Q** "I have a garter bar and hate the thing. I remove the stitches quite happily and turn the bar, but every time I try to get the stitches back on to the needles, either they fall off, or, the hooks of the bar get caught in the hooks of the needles. I could cheerfully throw it out of the window!!!"

**A** "If it's any help, I have had exactly the same problem, until quite recently when I came to realise there is a 'knack' in removing this bar. Do make a mark on the side of the comb you should use first, to remove the stitches, which is the side that has the little grooves. Also, make sure that you pull all the removed stitches firmly on to the bar, so that they are in a completely straight line. Remove the yarn from the carriage and turn the comb (that is, so that the grooves now face the machine).

Some people find it helpful to put a claw weight on both ends of the work.

Bring out any needle on the machine and examine the needle hook. Look at the stitch now on the garter bar and note that a strand of yarn lies over the groove. The hook of the needle(s) is going to grab this strand of yarn as the garter bar is laid on top of the needles. Return the needle you were examining to non working position!

Lay the garter bar on top of the needles, with the left end stitch exactly over the left end needle. Be firm in your movements. Get this stitch right and all the others will also be 'grabbed'. Just very slightly, pull the garter bar towards you and slightly tilting it upwards, peer over to see if all the stitches have been 'caught'. If not, you can tilt the comb back, ease off the comb and start again.

Now comes the vital bit, assuming the garter bar has all the stitches on it. Keeping a firm grip on the bar, tilt it slightly towards you. Why the bar gets caught in the hooks of the needles is because you take this bar downwards without tilting it, so the hooks catch in the holes of the garter bar. In one movement, tilt the comb towards you and

downwards. This must be done firmly and not too slowly. Some people find it best to hold the base of the bar with the fingers and put their thumbs on top of the bar to control the movement more easily. It is no more than a gentle rotation of the wrist and gentle downwards 'pull'.

Once you do this successfully with the medium sized bar, you can do it with the large one. I am afraid that it takes practice to 'get the knack'."

**Q** "I have heard it said that you can knit two sides of a neck at the same time – is this correct?"

**A** "Absolutely. Before commencing the front, wind a ball of yarn in the main colour. This will be called 'yarn B' although of course, it is the same yarn as in feeder one.

**V Neck.** Thread yarn B into second feeder (as for Fair Isle). Set carriage for Fair Isle. Bring all needles left of 0 to holding position. Knit one row. Note right-hand side knits with yarn in feeder 1 and left side knits in Yarn B. Bring all needles left of 0 to holding position. Lay yarn B on top of the left-hand side needles, knit back. The same thing happens. Continue like this, always bringing the left side needles to holding position on every row. Decrease for the 'V' as usual, although you are doing the shaping at both sides, on the same row.

You cannot, however, use the holding position or upper working position for needles at any time on the right-hand side.

**For a Round Neck.** Cast off centre stitches with a separate piece of yarn, or take them back to non working position with a nylon cord. Continue exactly as for the 'V' neck, working both sides at the same time. This method of course, is only for stocking stitch and not for patterned knitting.

**Lace Neckline.** This method works beautifully with the Brother lace carriage. Not, however, for the Knitmaster one action lace carriage which has a quite different action.

At the neckline, cast off the

neck stitches with a separate piece of yarn. Knit with the lace carriage the number of lace rows as usual. Knit the two rows with the main carriage, as in the method above. Just a couple of things of which to be careful: a) make sure the yarn B, which trails across from left to right, does not foul up the lace carriage. If necessary, just hold down this strand of yarn while you lace and b) make sure you evenly weight both sides and put back to working position at least two end needles on the neck side, so they do not 'lace'.

Knitting both sides at once can of course also be done on the Passap/Pfaff. Wind off some main colour and put it into feeder 2. At the neck, cast off centre stitches with a piece of separate yarn. Bring to working position pushers beneath needles at the left of work and to non working position pushers at right of work.

BX←/GX.

You must now start with colour two.

This is important to prevent colour one catching in the end right-hand needle. So, with colour two, knit two rows. With colour one, knit two rows and so on, shaping as necessary."

**Q** "How can I increase or decrease one stitch at one end of the work on every row? Mine are all too tight and then won't knit. Also I don't have much success with casting on lots of stitches at once."

**A** "We had best put this right for you, or sideways knitting is going to be a problem for you! Increasing. At the carriage side and where the increase is required, bring two needles to holding position and 'e' wrap them both with the main yarn. Knit one row. Bring out those same two end needles to holding position again and, as you take the carriage back across, they will knit back. Repeat, bringing out two more needles to holding position and 'e' wrapping them. Knit one row, bring those same two needles out to holding position again and knit back across. This way, instead of increasing one stitch every row, which makes the edge tight, you are increasing two stitches every two rows. Use 'hand tension' or a claw weight on the new knitting for a few rows.

Decreasing. Take a length of main colour yarn and at the end to be decreased, knit the end stitch by hand, with this piece of separate yarn. Take the second end stitch to the end needle and bring both stitches back to the empty needle. Knit one row.

Repeat, always knitting the end stitch by hand, before doing the decrease.

To increase a large number of stitches at one end. At the carriage end, bring to holding position the required number of needles. 'E' wrap over these needles. Knit one row. Bring all the needles involved in the increase to holding position again and knit one row. Repeat. This method works sometimes, but if using a fancy yarn it may give you problems, so try this as well.

Start with the carriage at the end where you are going to do the multiple increase.

Hook on to the empty needles to be used, a piece of knitting. Remove the yarn from the feeder. Over these needles only (put the others to holding position and set carriage to hold) knit one row with nylon cord. Bring those same needles out to holding position again, then take the carriage back. With the main yarn, 'e' wrap over these needles. Rethread main yarn and continue to knit over all needles but bring those increased stitches to holding position for a few rows to make sure they knit off correctly. The extra piece of knitting hooked on to the needles, gives you something on which you can hang the claw weights for just a few rows until you get knitting."

**Q** "I want to knit a straight skirt from the bottom upwards. I do not want the hem to show, have you any suggestions please?"

**A** "The main thing is not to cast on with waste yarn, knit the depth of hem and then pick up the hem – this is what shows through.

So, how to avoid it? A) Cast on by hand, knit the depth of hem, knit one row MT+1 and knit the whole panel. On completion and after blocking and steaming, the hem can be turned up and, just as in dressmaking, caught up so that you cannot see the hemline from the front.

B) Cast on over the required number of stitches with waste yarn, knit about ten rows. Knit one row nylon cord. Cast on by hand again with cotton or matching one ply yarn. Knit the depth of the hem, less two rows. With main yarn and main tension, knit two rows. Knit one row at MT+2 (fold row), finish the panel. The hem can be steamed up and caught down by hand.

If you look at the skirt patterns in Machine Knitting Monthly, you will see other methods for making hems for skirts, especially in the May issue 1990, one for a tuck pattern, page 16 and one in lace, page 68. These are just a few ways that work well, there are of course, many more.





[60, 62] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts for st st. **MACHINES WITHOUT RIBBER** Push 56 [59, 62] Ns to WP. Work as for back from \* to \*.

#### ALL MACHINES

With P side facing, replace 78 [84, 90] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+4, K 1 row. Cast off.

#### NECKBAND

Join right shoulder seam.

#### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 118 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000.

Using MT-5/MT-5, K 27 rows. Transfer sts for st st.

#### MACHINES WITHOUT RIBBER

Push 119 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 7 rows. Using MT-2, K 13 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

#### ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT+4, K 1 row. Cast off.

#### POCKET TOPS

#### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 36 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 9 rows. Transfer sts for st st. With P side facing, replace 30 sts from last row in MC of pocket opening on to Ns inc 6 sts evenly. Using MT+4, K 1 row. Cast off.

#### MACHINES WITHOUT RIBBER

Push 35 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 17 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. With P side facing, replace 30 sts from

last row in MC of pocket opening on to Ns inc 5 sts evenly. Using MT+4, K 1 row. Cast off.

#### PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

#### MAKING UP

Join left shoulder and neckband seams. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams. Catch down pocket tops neatly to right side and pocket linings lightly to wrong side.

#### MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

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# MIRIS BISHOP SPECIAL

I have returned to a 'natural' theme for my inspiration this month, as this seems so popular, judging by your letters. My designs are based on the sycamore tree, using the leaves and the 'keys' as motifs. I have created one design for 24 stitch machines (punch 12 stitch design twice, to fill width of card, if using this design on a 24 stitch machine). Both designs can be used as 'border' designs, or repeated to produce a rich 'all-over' pattern. As usual there are short 'floats' on the reverse side of the fabric, so that they are practical and I trust they will get your Autumn wardrobe off to a flying start!!

## Colours and yarns

I personally like to use 'natural' shades of brown, green etc. for this type of design. For the larger 24 stitch design, use very dark brown or green for the background, mid green for the leaves and a light green or beige for the 'keys'. For the smaller 12 stitch design, use white or cream for the background, dark green for the leaves and mid green or brown for the 'keys'. I use wool or other 'matt' yarns mainly, with a cotton (or other smooth or lustrous yarn) for the 'keys' to give the design more depth and textural interest.

## 24 stitch design

Knit welts etc in dark brown or green.

Starting at row 1 of card, knit in Fair Isle as follows:-

rows 1-24 = dark brown in feeder 1, light green in feeder 2.

rows 25-54 = dark brown in feeder 1, mid green in feeder 2.

Continue in plain colour if only a border is required, or repeat card from row 1 for repeating pattern.

(Note - to knit a border of leaves only, start at row 25 of card.)

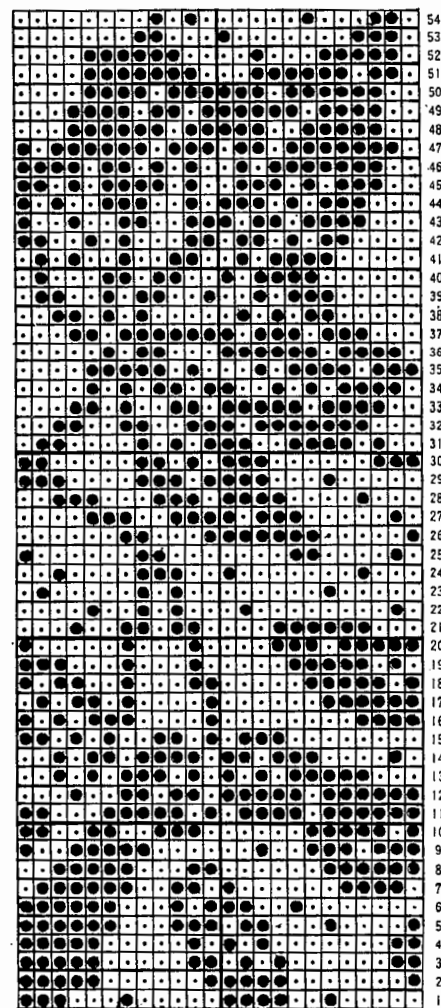
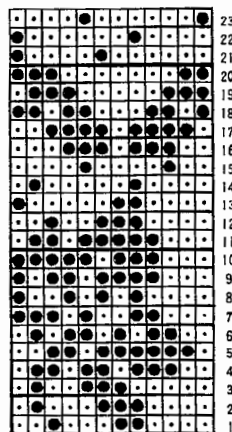
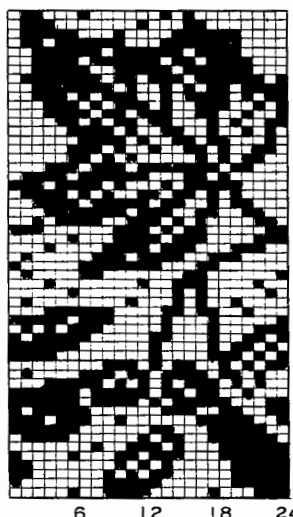
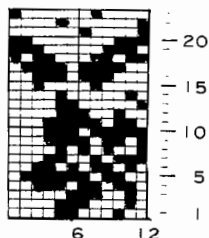
## 12 stitch design

Knit welts etc in white or cream.

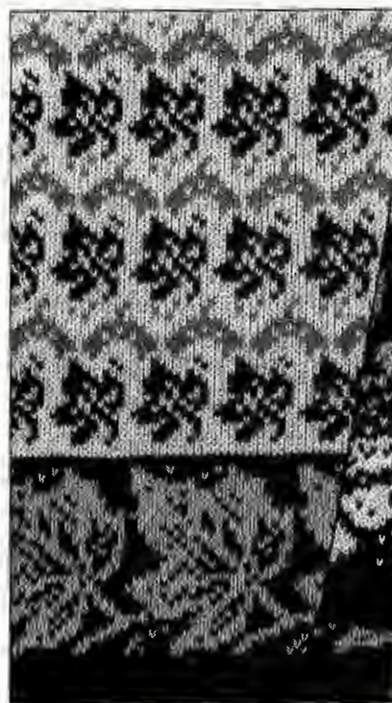
Starting at row 1 of card, knit in Fair Isle as follows:-

rows 1-14 = white in feeder 1, dark green in feeder 2.

rows 15-23 = white in feeder 1, mid green in feeder 2.







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 U.S.A.: The Knitting Machine Centre, P.O. Box 150145, Cincinnati, Ohio 45215.



## CENTRE BACK PANEL

Push 30 Ns at left and 31 Ns at right of centre 0 to WP. 61 Ns. Insert card A and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st \*. K 284 rows. RC shows 285 and work measures 49 cm, 19 1/4 in. Cast off.

## CENTRE FRONT PANEL

Work as for centre back panel to \*. K 260 rows. 24 rows less have been worked to shoulder than on back.

### SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 17 sts. Using nylon cord, K 22 sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 7 alt rows, K 1 row. Dec 1 st at beg of next and foll 3 alt rows. Cast off rem 2 sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

## LEFT SIDE BACK PANEL AND SLEEVE

Push 73 Ns at left and 79 Ns at right of centre 0 to WP. 152 Ns. Insert card B and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MY, cast on by hand. Push Ns to UWP. Counting from right edge, place a marker between 9th and 10th sts. Set RC at 000. K 1 row. Release card and cont in tuck st. K 76 [88, 100] rows.

### SHAPE SLEEVE

Cast off 4 sts at beg of next and foll 7 alt rows, K 1 row. Cast off 3 sts at beg of next and foll 5 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 8 alt rows, K 1 row. Dec 1 st at left edge of next and every foll alt row until 75 sts rem, then on every foll 3rd row until 67 sts rem, then on every foll 4th row until 51 sts rem, then on every foll 6th row until 44 sts rem. K 7 rows. RC shows 277 [289, 301] and work measures 55 [57.5, 60] cm, 21 3/4 [22 3/4, 23 3/4] in. Using WY, K a few rows in st st and release from machine.

## RIGHT SIDE BACK PANEL AND SLEEVE

Work as for left side back panel and sleeve reversing shapings and reading left for right and right for left.

# 13 BATWING SWEATER IN TUCK STITCH

## PATTERN RATING

\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

## MATERIALS

King Cole 'Angora Look' 4 ply.  
1 [1, 2] x 400g cones in Primrose (MY).

## GARMENT WEIGHT

Finished garment in first size weighs 360g.

The fibre content of this yarn is 80% Courmelle, 20% Nylon. For further information about this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD18 2AX.

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.  
Actual size 103 [113, 123] cm, 40 1/2 [44 1/2, 48 1/2] in.  
Length to shoulder 59.5 cm, 23 1/2 in.  
Sleeve seam 45 cm, 17 3/4 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

## TENSION

27 stitches and 58 rows to 10 cm, 4 in measured over tuck stitch pattern A (tension dial setting approximately 7).  
29 stitches and 50 rows to 10 cm, 4 in measured over tuck stitch pattern B (tension dial setting approximately 7).  
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used purl side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Fill in pattern cards, as shown before starting to knit. We used Brother cards 785 and 284 from Punchcard Pattern Vol. 4 for this pattern and reproduce them courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

### KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on other models).

### BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

## RIGHT SIDE FRONT PANEL AND SLEEVE

Work as for left side back panel and sleeve.

## LEFT SIDE FRONT PANEL AND SLEEVE

Work as for right side back panel and sleeve.

## WELTS

Join centre back and centre front panels to side panels up to markers.

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 146 [160, 174] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 44 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 146 [161, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 73 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

### ALL MACHINES

With K side facing, pick up sts along lower edge and place on to Ns. Using MT, K 1 row. Cast off.

## CUFFS

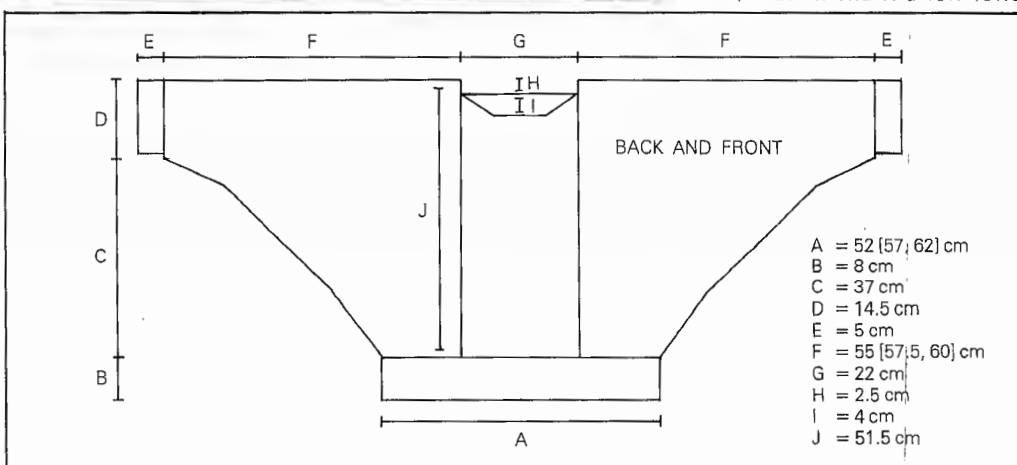
Join shoulder and upper sleeve seams.

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 56 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 27 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 56 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows









ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

#### ALL MACHINES

With K side facing, replace 88 sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

#### COLLAR

Using MY, cast on 200 sts by

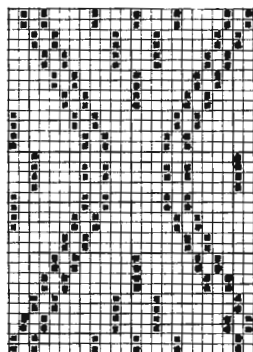
hand. Set RC at 000. Using MT, K 72 rows. Cast off.

#### PRESSING

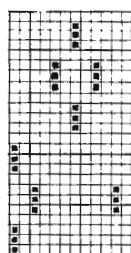
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

#### MAKING UP

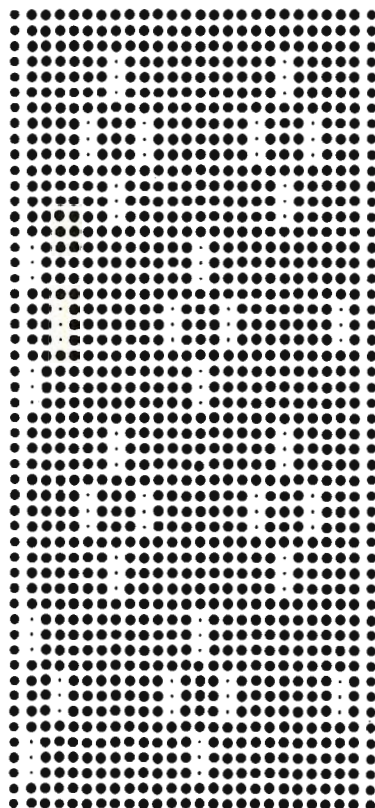
Join side, sleeve and collar seams. Sew cast off edge of collar into position.



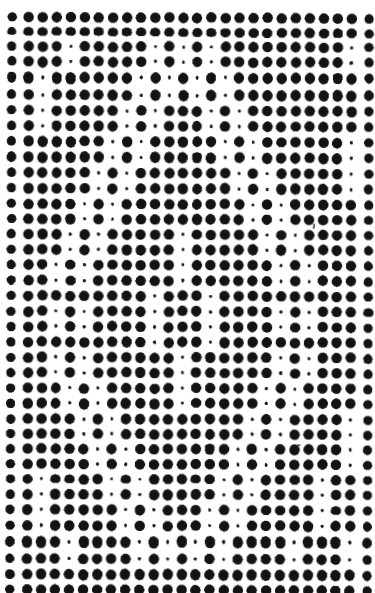
ELECTRONIC CHART A



ELECTRONIC CHART B



PUNCHCARD A



PUNCHCARD B

# TALKING TOYOTA

## SPINNING A NEW YARN

Soon summer will be over and it will be back to the rush of making winter sweaters, if you have not already begun, as well as thinking about knitting gifts. While there is still time to breathe why not take time out to experiment at the machine?

## Shelagh Hollingworth

### A NEW TENSION SWATCH

No, not a new method for making tension swatches! After all, we learn how to do that before we can do almost anything on the machine. This kind of tension swatch is to experiment with knitting usual and not so usual yarns at different tensions from those we normally use.

When I first came to machine knitting I still had plastic sacks of left-over yarns from hand knitting days. I have plenty of sacks remaining, all full of yarn, but where possible I have used up the oldest left-overs first. I have a sort of rotation system, rather like the supermarkets do, putting the newest stock at the back in the hope that the customers will buy up the old things first. I'm not saying that works at the supermarket but it does work with old yarns because I don't want them to perish before I can use them.

One of the appeals of machine knitting was that I would, at last, be able to knit up quickly some of the yarns that I simply had not had time for. I had had a yearning in times past to be knitting, not just four ply yarn but three and two ply as well and when the opportunity arose I had bought quite a few odd bundles of these yarns. Some readers may recall names such as Lister Lavenda three ply, Copley Cobweb two ply and Munrospun Morning Haze? I had kept them for more years than I like to admit but amazingly they kept beautifully colourful with not a hint of moth.

Now, when it came to knitting them on the machine, I was a bit

stumped. The natural tension for most of these yarns was 32 stitches and 40 rows, using knitting needles, but trying them out on the machine produced a fabric that seemed to have no "go" in it at all. I began to think I should have to use them by hand after all. Rather than put them away for another long spell I tried using them at a tension that seemed too loose to be suitable and to my surprise it worked.

Like a good little knitter, I did block out and press these samples and I'm sure that this helped me to realise the potential of trying out "wrong" tensions. It is no good doing this without treating the sample to a bit of a punishment because it would have been so disappointing to make a whole garment only to find that, once it was made up, the fabric had no body. After the stocking stitch I tried out lace and this was even more attractive because the samples were a little like that fine Shetland lace used for shawls. I made up a sweater first, keeping the welts in a fine rib and decreasing the number of stitches when I came to the patterned parts. I was rather pleased that over-sized floppy garments are popular since, once pressed, this was certainly one of those, but as I could not have worn the sweater on its own, it went well over a simple shirt blouse.

While I was in the mood to get through some of these fine yarns I also made an evening cardigan in lace adding metallic thread (Atkinson Metallic) which did not alter the tension and added just a touch of glamour. By the way, I wasn't over-adventurous for these two garments and simply used Toyota punchcard No. 17. It

**"One of the appeals of machine knitting was that I would, at last, be able to knit up quickly some of the yarns that I simply had not time for."**



is an old favourite and is the first one I ever used for making a lace garment – the one given as a lesson in the KS858 Tuition Book.

## ANYTHING GOES

Now I had experimented with those yarns I began to wonder how I could use up other bits and pieces. These were not fine yarns but left-over balls of textured yarns that I could not bear to part with.

Perhaps, like me, you have bags with just a few odd balls of yarn that seem too special to throw out. Yet they never seem to match up other than in stripes and, except for knitting sideways so that the stripes become vertical, I tend to avoid striped items for myself.

Where yarn may not be in sufficient quantity to make a whole garment if worked to its general tension, it might go further if it is knitted on a looser tension and especially if used for a lace pattern. I knew from hand knit designing that the tension over a lace pattern is always looser – it's all those holes! So I figured that the same thing would happen if I tried that with machine lace patterns and it worked like a charm.

I found that I could use up hand knitting yarns that had slight textures and they went further than I had expected. I rewound all

than standard weight garments so it is no good dreaming up a soft hazy sweater and weaving in a thickish yarn because it might end up looking like a horse blanket. I tend to look at my samples with a very shrewd eye and then make up tabards, ponchos and waistcoats since these articles lend themselves very nicely to being woven. I think I have taken a note out of the true weavers' books here. If you go to a craft show or exhibition where there is hand-spinning and weaving on show, you will often see hand woven tops which can spark off some good ideas as to how you can use the weaving method of your machine.

## DO IT YOURSELF

Whilst on the subject of hand weaving there must be lots of machine knitters who, like myself, spin their own yarn. I have given talks about design to hand spinners and these have always had hand knitting in mind but now that I do machine knitting it occurs to me that hand spun yarns lend themselves admirably to being machine knitted.

My own spinning tends to be very fine and even after plying two ends together I often end up with something like a standard four ply. This is nothing like as smooth as commercial yarn but doesn't have true knops in it, so it

**"Like a good little knitter, I did block out and press these samples and I'm sure that this helped me to realise the potential of trying out "wrong" tensions."**

the balls on to the wool winder so that they could be taken easily from the centre.

Then I came to the yarns that were either too thick to be worked on a standard gauge machine or those that were too nubbly to go through the machine easily. Those that had texture, such as mohair or knobby yarns I decided to weave over ordinary four ply yarns. This way you get an attractive effect and the finished garment looks as though it has been made in textured yarn.

Where I had very little of the specialist yarns I mixed and matched, working in stripes to make a sideways cuff-to-cuff sweater. This was, to start with, approximately five centimetres main colour, five centimetres weaving with one yarn, five centimetres main colour, five centimetres weaving with a second yarn and as I crossed the main body part I gradually reduced the width of the stripes to make a little variation.

Weaving can make terrific fabrics but you have to remember that they are frequently thicker

will knit through quite easily, albeit at a slightly looser tension.

For those who spin a quite thick yarn, almost up to the Scandinavian types, weaving on the machine would be almost as attractive as using a loom. In this way, if you had a choice of your own thick and thin yarns, you could use the finer yarns for the main knitting and weave in the thick yarns.

Another way of working in your own handspun yarns is to use the intarsia method. You will not be able to do this if your yarns are extremely uneven but where you spin a fairly even yarn, this will either blend in beautifully with commercial yarns or you may obtain an attractive fluffy texture which will make a fun fabric or even add to the depth of, say a picture sweater.

D-I-Y covers more than spinning and knitting your own yarns. If you are prepared to take a little time to experiment with commercial yarns as well, you might break into a totally new concept for machine knitting; somebody has to – and it might as well be you.

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1444

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1312



14





## CENTRE BACK PANEL

Push 75 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 \*. Using MY, K 248 rows. Counting from both edges, place a marker between sts 2 and 3. Cast off.

## CENTRE FRONT PANEL

Work as for back to \*. Using MY, K 232 rows. 16 rows less have been worked to shoulder than on back.

### SHAPE NECK

Using a length of MY, cast off centre 45 sts. Push 15 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 2 sts rem. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

## LEFT SIDE BACK PANEL

Push 28 [32] Ns at left and 16 [20] Ns at right of centre 0 to WP. 44 [52] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. With ribber in position, transfer sts as on needle diagram. Release card and cont in cable and tuck st patt. K 272 rows. RC shows 273 and work measures 62 cm, 24½ in. Transfer sts to main bed. Cast off.

## RIGHT SIDE BACK PANEL

Work as for left side back panel reading left for right and right for left.

## RIGHT SIDE FRONT PANEL

Work as for left side back panel.

## LEFT SIDE FRONT PANEL

Work as for right side back panel.

## SLEEVES

Push 90 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 152 sts. K 29 rows. RC shows 184. Cast off.

# 14 MAN'S PANELLED SWEATER

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

## MATERIALS

Denys Brunton De Lux 4-ply.  
1 1/2 x 400g cones in Denim (MY). (See knitting notes.)

### GARMENT WEIGHT

Finished garment in second size weighs 380g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit chest 97-102 [107-112] cm, 38-40 [42-44] in.  
Actual size 108 [118] cm, 42½ [46½] in.  
Length to shoulder 67 cm, 26½ in.  
Sleeve seam 50 cm, 19¾ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

## TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).  
30 stitches and 44 rows to 10 cm, 4 in measured over cable and tuck stitch pattern (tension dial setting approximately 7/7).

For perfect results, please check your tension carefully.

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

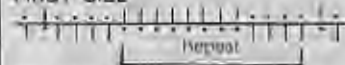
For our sample garment in the second size we just broke into a second cone. As knitting is so individual you may find one cone is sufficient for your own requirements. We used knit side of knitting as right side of stocking stitch and purl side of knitting as right side of cable and tuck stitch. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

### CABLE AND TUCK STITCH PATTERN

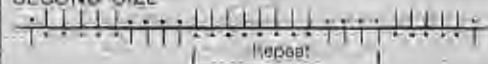
Cables are worked over groups of 4 stitches on ribber and counting from the right these stitches are numbered 1 to 4. \* K 8 rows. Cross sts 1 and 2 behind sts 3 and 4; rep. from \* throughout.

### NEEDLE DIAGRAM

#### FIRST SIZE



#### SECOND SIZE



## WELTS

Join centre panels to side panels. With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 140 [154] sts in 1x1 rib. \* K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 27 rows. Transfer sts for st st \*. With wrong side facing, replace sts from lower edge on to Ns

gathering evenly. Using MT, K 1 row. Cast off.

## CUFFS

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 70 sts in 1x1 rib. Work as for welts from \* to \*. With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Using MT,

K 1 row. Cast off.

## NECKBAND

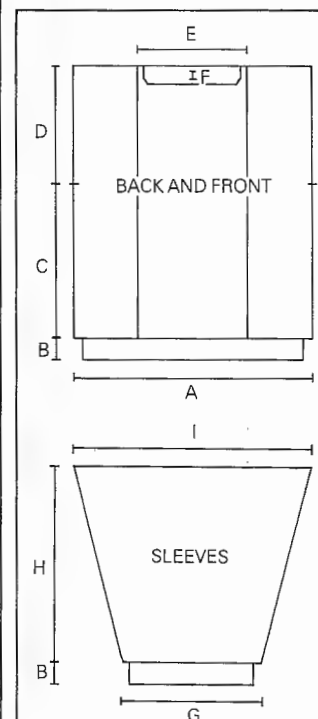
Join right shoulder seam. With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 162 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer etc for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

## PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

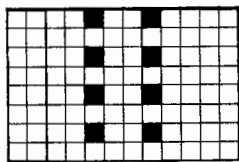
## MAKING UP

Join left shoulder and neckband seam. Place markers 27cm, 10¾ in below shoulder seam on back and front. Set in sleeves between markers. Sew cast on edge of neckband in position. Fold neckband in half to right side and pin in place. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join side and sleeve seams.



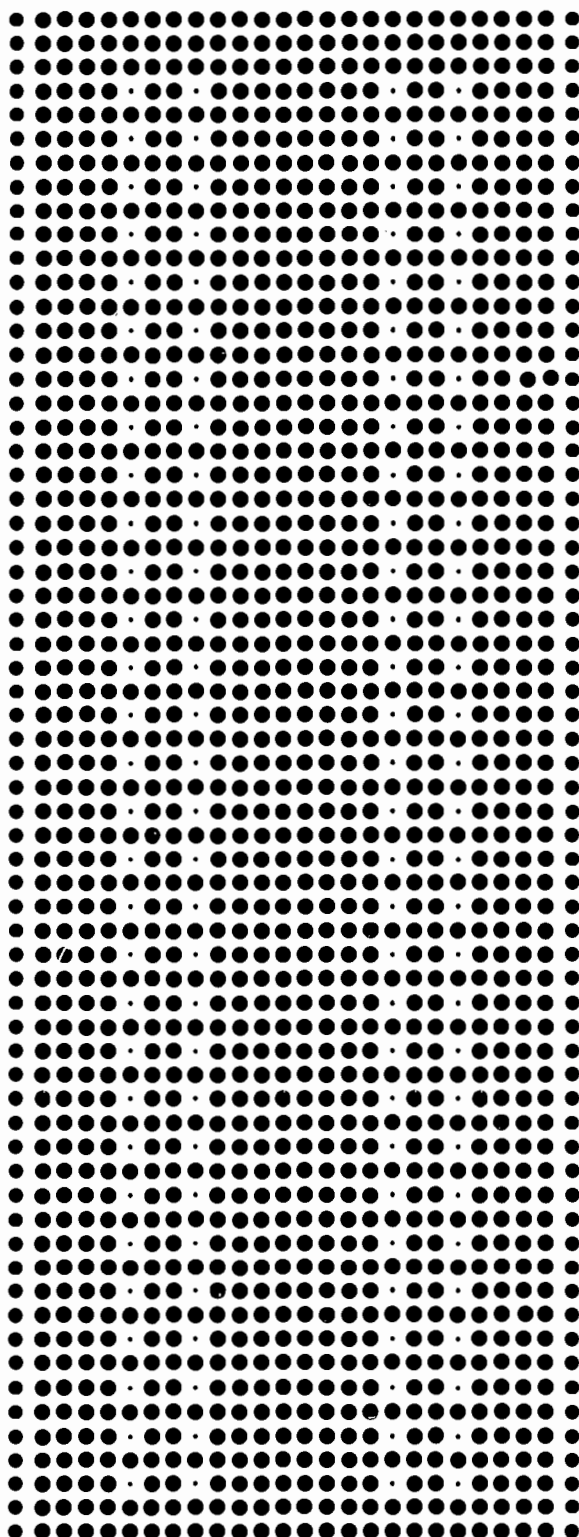
- A = 54 [59] cm
- B = 5 cm
- C = 35 cm
- D = 27 cm
- E = 25 cm
- F = 4 cm
- G = 32 cm
- H = 45 cm
- I = 54 cm





ELECTRONIC

PUNCHCARD



Remember the gentleman from Dorset who could not plate on his 370 fine gauge machine?

Knitmaster had offered him a refund as the fault could not be rectified. However, our knitter wished to keep the fine gauge machine even if it did not plate (it's a lovely machine and it produces beautiful fine fabric) and he sent samples off to Japan. Initially he had a very helpful reply, but the suggested solution did not work on his machine. He has written again but so far has not received another reply. Meanwhile he has tried out most of the ideas sent in by readers but still without success. I will keep you in touch with what happens next. I can well understand that he wants to keep the machine, I wish I still had mine but I 'updated' in the name of progress! Our friend does ask if anyone with a 370 has plated on it – so could you please let me know and I will pass the information on to him.

Here is an update on the "Shall I, shall I not buy an electronic" from Joan Wilson in Belfast, she writes:

**The matter has resolved itself as things often do. I have had muscular trouble in my shoulders, much better now with old fashioned physiotherapy and it was a choice of stopping knitting or getting a motor. Of course the motor won and I decided to make better use of my present machine. I started with a straightforward Fair Isle to get the feel of the motor and have just finished a full length coat. I made a shawl collar and pocket flaps in pile knitting and it brushed up beautifully after washing, to resemble fake fur.**

**In your Knitmaster page could you do an article about pile knitting and maybe a lace article?**

**A tip, when buying a Philips or posidrive screwdriver, take a small part of the machine, like the carriage with you to a reliable tool shop. There are now so many different sizes and imports, it is really important to get the right size or the heads of the screws will be damaged.**

**Always place the part on a firm surface to unscrew and tighten again.**

**I have just borrowed from the Club library "A Machine Knitter's Guide to Creating Fabrics" by Susanah Lewis. It is excellent in that it gives simple directions to obtain the same effect on four different types of machine. If only I had time to play!**

**Thank you again for your help.**

**Joan Wilson.**

Funny how these kinds of problems often sort themselves out, but I am sorry to hear of the shoulder trouble. For readers wondering about using a motor on their machine, let me tell you of my experience.

My Passap was motorised almost from the word go because, being quite a heavy machine to push, it accentuated the back problem I already had. Having used it with the motor, after just a few times without one, I cannot imagine myself Passap knitting manually.

I had used Japanese machines manually for so many years, I was doubtful about a motor, thinking it would distance me from my knitting, though why I thought this after a good relationship with the Passap I cannot think!

Well, I bought a Powerknit and it has been marvellous, enabling me to continue knitting for long stretches of time. I seldom use the automatic facility, preferring the on/off action of the foot pedal. The advantages, for me, far outweigh the disadvantages, which are – at the time of buying mine it had to be for one make of machine only. Now I gather there is a universal motor. I also find there is a limit to the width I can knit over, a size 44 inch jumper being about the largest; any more and the carriage is inclined to tilt. This limit extends to anything requiring up to 200 needles, such as circular skirts, because I found it tended to strip the knitting off the machine after passing the needles in hold position and also I cannot use the colour changer with the motor. While this is a nuisance, I can knit manually in short spurts and the advantages to me of having a motor, as I say, far outweigh any disadvantage.

I would love to hear from anyone else who has experienced the disadvantages, especially if they have overcome them. One of our Club has the Knitmaster motor and knits beautiful jacquard garments using the colour changer, so obviously the same problems do not arise. I am more than happy with my motor, it keeps me knitting!

I like your comment Joan, on getting better use of your present machine, few of us ever explore the full potential of the machine or the ribber and thank you for a very good tip on buying and using the correct posidrive screwdriver.

May I add a tip about a flat firm surface for everyone?

This is absolutely necessary when measuring the tension



# KNITMASTER CORNER

**This month we begin with an update on two previous letters and then go into a few other problems.**

## Ann Taylor

swatch!!! So often I have seen knitters balance the swatch on their knee, or hold it precariously in their hand and then declare that the green ruler does not measure accurately!

I agree about the marvellous book that you mention. It is very encouraging, written for all machines with ribbers and full of marvellous samples.

Good luck with the exploring!



**I have got the Knitmaster 700 and I have bought the double bed colour changer, but I am having trouble finding jumpers or cardigans in any knitting machine book, or even what type of wool is best to use. I have bought the Knitmaster book with punchcard designs and it just shows you how to punch them. Are there any new books out showing you patterns? I am desperate to get started.**

Thank you  
Mrs. S. Coates  
Claughton on Brock, Preston.

Do contact a Knitmaster agent or Knitmaster themselves and see if they still have their photocopy patterns for rib jumpers and cardigans. As you have the Knitmaster 700 you will have a radar and can use this to knit rib garments also. The principle of the tension swatch remains the same, measuring over 40 stitches and 60 rows, counting only the needles on the main bed in full needle rib to assess the number of stitches. If you can find some of the old Modern Knitting books of the 1970's there are quite a few patterns for jumpers and cardigans in rib. Many of the present day issues of Modern Machine Knitting have ribbed skirts and occasionally ribbed tops.

With regard to the type of yarn to use, when you realise that working with every needle on both beds leaves very little room for the yarn to pass through, you then begin to realise that nothing thicker than three ply can be used. Two ply works like a dream

whether it is pure wool, brushed acrylic, or whatever, yes, even cotton! Try two strands of 2/30's, often one can find a cone in the bargain bin and this is an economical way of getting to know what you can do with the ribber and the colour changer.

For anyone wishing to advance their knowledge of the ribber, Mary Weaver's Book One and Book Two on the ribbing attachment are a must. Both books were written for the Knitmaster ribber, admittedly for an earlier model, but there is so much information and so many patterns that I am sure you would find them helpful. Both books have been around since about 1976, consequently there is little information about the colour changer. Once you know what you are about with the ribbing attachment, then do look at Kathleen Kinder's two books on the ribber. Again, loads of information and advice, particularly on jacquard knitting.

I hope this is helpful.



Most of the following letter is commenting about past letters and events, but nevertheless, there is an interesting comment about the lace carriage. Perhaps the staff at Knitmaster can comment on this?

I am sure the majority of Knitmaster owners have no problem with lace, or I would hear about it in your letters. Where there is a problem, my advice as always is that the expertise of a reliable mechanic usually works wonders.

Mrs Corns writes,

**I wrote to you some time ago about my lace carriage not transferring stitches and was very very pleased to see in last November's issue a paragraph about lace problems, where the knitter states she is an experienced knitter and the lace problems occurred right of centre 0 between needles 10 and 30. My problem is left of centre 0 and around the same needles on that side.**

**My lace carriage is nearly five years old. One thought that**

**came to mind is that I am left-handed. Could it be continuous pressure from my left hand? I did take my lace carriage to a friend who tried it on her Zippy de Luxe and still had the same problem. Her husband, who knows a lot about knitting machines, made a slight adjustment to it and there is now an 80% improvement. I also found some of the sinker posts on the left-hand side were a little loose, can I tighten them?**

**It would be interesting to know if the other lace problems came from right or left-handed knitters before asking Knitmaster to comment."**

Phyllis Corns  
Prescott.

Well, you may have hit on the trouble with the sinker posts and I think a mechanic would tighten these up for you – maybe then a 100% improvement would result.

Thank you for the kind comments you added about the

radar article, I am hoping it has got many knitters using their radars. One thing to remember is that the radar is only as good as the measurements of the tension swatch(!) and the drawn pattern. Both must be accurate and the measurements must be those of the person for whom the garment is being made, so do alter the drawing accordingly.



That is another monthly quota completed.

To those of you who have written to me or 'phoned me saying that you would rather have articles than letters and answers, yes, I will get back to that but, there are several outstanding queries, the answers to which could benefit many knitters, so I will clear those first. Meanwhile, your comments and ideas will always be welcome and will be followed. It is your column after all!



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PART EXCHANGE





15





# 15 CHILD'S SWEATER FOR DUOMATICS

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

## MATERIALS

Bramwell Duomagico.

1 [1, 1, 1] x 500g cone in Puffin Blue (MY).

## GARMENT WEIGHT

Finished garment in first size weighs 160g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

## YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

## MEASUREMENTS

To fit chest 66 [71, 76, 82] cm, 26 [28, 30, 32] in.

Actual size 72 [80, 89, 96] cm, 28½ [31½, 35, 37¾] in.

Length to shoulder 41.5 [46, 51, 56] cm, 16¼ [18¼, 20, 22] in.

Sleeve seam 31 [34, 37, 41] cm, 12¼ [13½, 14½, 16¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

## TENSION

100 stitches (50 on each bed) to 27 cm and 100 rows to 16.5 cm, measured over pattern (stitch size setting approximately 4/4).

For perfect results, please check your tension carefully.

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

Remember when increasing to bring a pusher from the blocking rail. When decreasing, put pusher in blocking rail.

## BACK

Handle down. Orange strippers. Set up 68 [76, 84, 90] Ns on each bed in WP for full needle rib. \* Set lock on N/N and stitch size to 1½/1½. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 32 rows. Arrange pushers as in diagram I \*. Set RC at 000. Set lock on N/AX← and stitch size to 4/4. K 122 [142, 164, 188] rows. Work measures 26 [29.5, 33, 37] cm, 10¼ [11¼, 13, 14½] in. Place marker at each end \*\*. K 94 [100, 110, 116] rows. RC shows 216 [242, 274, 304] and work measures 41.5 [46, 51, 56] cm, 16¼ [18¼, 20, 22] in. Place a marker at each side of centre 28 [30, 32, 34] sts on front bed. Cast off loosely.

## FRONT

Work as for back to \*\*. K 52 [58, 68, 74] rows.

## SHAPE NECK

Using a length of MY, cast off centre 8 [10, 12, 14] sts on each bed. Return pushers under these Ns to blocking rail. Note their position then return all pushers at left to blocking rail. Using a length of WY, K sts on front bed at left by hand taking Ns down to NWP, then K sts on back bed at left by hand taking Ns down to NWP. Cont on rem sts for first side (remember to return pushers to blocking rail). Dec 1 st on each bed at neck edge on every 3rd row until 20 [23, 26, 28] sts rem on each bed. K 12 rows. Cast off loosely. Unravel WY bringing Ns at left back to WP. Put pushers under Ns as noted. Finish to correspond with first side.

## SLEEVES

Handle down. Orange strippers. Set up 38 [42, 44, 46] Ns on each bed in WP for full needle rib. Work as for back from \* to \*. Set RC at 000. Set lock on N/AX← and stitch size to 4/4. Shape sides by inc 1 st

on each bed at each end of next and every foll 15th [17th, 16th, 18th] row until there are 58 [62, 68, 70] sts on each bed. K 16 [16, 11, 13] rows. RC shows 152 [170, 188, 212] and work measures 31 [34, 37, 41] cm, 12¼ [13½, 14½, 16¼] in. Cast off very loosely.

## NECKBAND

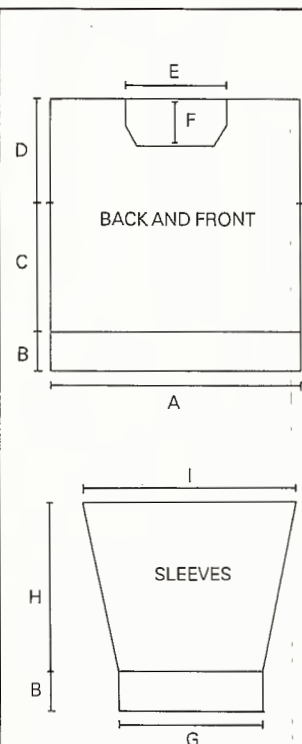
Handle up. Orange strippers. Set up 105 [109, 113, 117] Ns on each bed in WP. Arrange Ns for 1x1 rib. Put a pusher into WP under every N in WP on back bed. Handle down. Push up all in-between Ns on back bed to WP as in diagram II. Set lock on N/N

and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX, K 2 rows. Set RC at 000. Handle up. Set lock on BX/N and stitch size to 3¾/3¾, K 27 rows. Handle down. Push up all in-between Ns on front bed to WP. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Black strippers. Set stitch size to 4¾/4¾, K 6 rows. Either leave on Ns to join to neck edge using Passap method or use WY and K a few rows and release from machine.

## MAKING UP

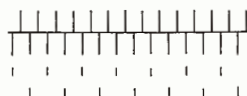
If you have decided to use Passap method of joining, join one

shoulder seam. Join neckband to neck edge by Passap method. Join second shoulder and neckband seam. If you have released band on to WY, join both shoulder and neckband seams. Unravelling WY as required, backstitch through open loops of last row worked in MY, first on the outside then on the inside. Set in sleeves between markers. Join side and sleeve seams.



A = 36.5 [40.5, 45, 48.5] cm  
B = 6 cm  
C = 20 [23.5, 27, 31] cm  
D = 15.5 [16.5, 18, 19] cm  
E = 15 [16, 17, 18] cm  
F = 7 cm  
G = 21 [23, 24, 25] cm  
H = 25 [28, 31, 35] cm  
I = 31 [33, 36, 38] cm

DIAGRAM I



N/AX←  
HANDLE DOWN

DIAGRAM II



BX/N  
HANDLE DOWN



## RIGHT BACK

Push 30 [34] Ns at left and right of centre 0 to WP. 60 [68] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle and stripe patt. K 109 [113] rows. RC shows 110 [114].

### SHAPE CROTCH

Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll alt row. 50 [58] sts \*. K 64 [60] rows. RC shows 181.

### SHAPE SLEEVE

Inc 1 st at left edge of every row until there are 80 [88] sts \*\*. K 29 [39] rows. RC shows 240 [250]. Cont in st st and C.

### SHAPE NECK

Cast off 16 [18] sts at beg of next row, K 1 row. Cast off rem 64 [70] sts.

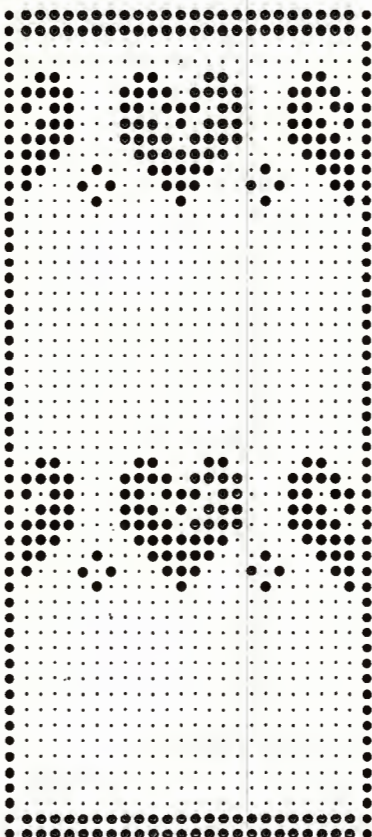
## LEFT BACK

Work as for right back reversing shapings by reading left for right and right for left and using st st and MC instead of Fair Isle and stripe patt.

## RIGHT FRONT

Work as for right back to \*\*

PUNCHCARD



# 16 BABY'S HEART MOTIF SUIT

## PATTERN RATING

\* Easy to knit.

## MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

## MATERIALS

Amber Consort 4-ply.

1 x 500g cone in Pale Pink (MC).

1 x 500g cone in White (C).

5 small buttons

### GARMENT WEIGHT

Finished garment in first size weighs 200g.

*The fibre content of this yarn is 95% Acrylic, 5% Nylon. For further information about this yarn, please write to Amber UK, Dock Mills, Dockfield Terrace, Shipley, West Yorkshire BD17 7AW.*

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit chest 46-51 [56-61] cm, 18-20 [22-24] in.

Actual size 68 [80] cm, 26¾ [31½] in.

Length to shoulder 64.5 [67] cm, 25½ [26½] in.

Sleeve seam 13.5 cm, 5¼ in.

Inside leg 31.5 [32.5] cm, 12½ [12¾] in.

*Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.*

## TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch and Fair Isle and stripe pattern (tension dial setting approximately 7).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Two colour Fair Isle rows should be knitted with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

### FAIR ISLE AND STRIPE PATTERN

K 4 rows MC only (st st), 4 rows C only (st st), 4 rows MC only (st st), 2 rows C only (st st), 9 rows C/MC and 2 rows C only (st st). These 25 rows form pattern.

reversing shapings by reading left for right and right for left. K 9 [19] rows. RC shows 220 [230].

### SHAPE NECK

Cast off 6 [8] sts at beg of next row. Dec 1 st at neck edge of every row until 64 [70] sts rem. K 9 rows. Cont in st st and C, K 2 rows. RC shows 242 [252]. Cast off.

## LEFT FRONT

Work as for right back to \* using st st and MC instead of Fair Isle and stripe patt. K 7 rows. RC shows 124 [128].

### SHAPE FRONT EDGE

Inc 1 st at right edge of next and every foll 3rd row until there are 69 [76] sts. K 2 [1] rows. RC

shows 181.

### SHAPE SLEEVE

Cont to inc at front edge on every 3rd row from previous inc and, at the same time, inc 1 st at left edge on every row until there are 109 [116] sts. Cont to inc at front edge on every 3rd row from previous inc until there are 112 [122] sts. K 2 rows. RC shows 220 [230].

### SHAPE NECK

Using a length of MC, cast off sts 15 to 28 [17 to 34] inclusive at right of centre 0 by hand. Push 74 [80] Ns at left to HP and cont on rem sts for first side. Cont to inc at front edge on every 3rd row from previous inc and dec 1 st at neck edge on next 10 rows. 18 sts. K 6 rows. RC shows 236

[246]. Cast off. With carriage at left, push rem Ns from HP to UWP. Using MC, dec 1 st at neck edge on every row until 64 [70] sts rem. K 12 rows. Cast off.

## SLEEVE CUFFS

Join shoulder seams.

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 41 [47] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 knitting. Set RC at 000. Using MT-4/MT-4, K 18 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 41 [47] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 31 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

### ALL MACHINES

With P side facing, pick up 41 [47] sts along lower edge of sleeve and place on to Ns. K 1 row. Cast off.

## LEG CUFFS

Join outside leg seams.

### MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 61 [67] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 22 rows. Transfer sts for st st.

### MACHINES WITHOUT RIBBER

Push 62 [68] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

### ALL MACHINES

With P side facing, replace 120 [136] sts from lower edge of leg on to Ns gathering evenly. K 1 row. Cast off.

## RIGHT FRONT BAND

Using C, cast on 10 sts by hand. Set RC at 000. Using MT-1, K 100 [106] rows. Cast off.

## LEFT FRONT BAND

Using C, cast on 10 sts by hand. Set RC at 000. Using MT-1, K 40 rows. \* Counting from both edges, make buttonholes by transferring the 4th st on to the 5th N. Leave empty Ns in WP. K







40 [42] rows. Rep from \* twice more. Make buttonholes over same sts as before. K 4 rows. RC shows 164 [170]. Cast off.

### NECKBAND

Using C, cast on 10 sts by hand. Set RC at 000. Using MT-1, K 26 rows. Counting from both edges, make buttonholes by transferring

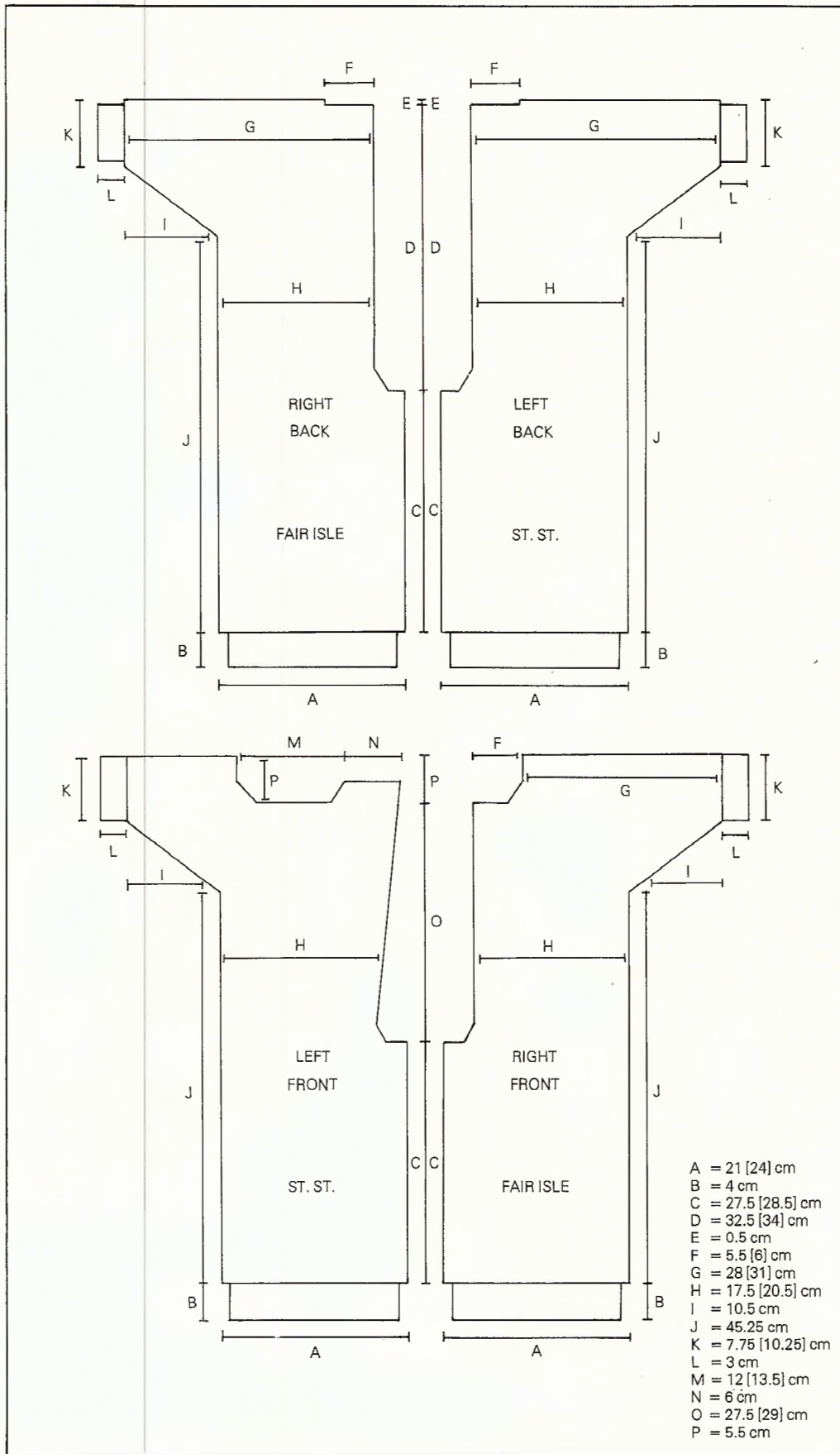
the 4th st on to the 5th N. Leave empty Ns in WP. K 134 rows. RC shows 160. Cast off.

### PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

### MAKING UP

Join inside leg, crotch and centre back seam. Join sleeve and cuff seams. Sew neckband around neck edge, matching buttonhole on left front to inside shoulder edge on right front. Fold in half and catch down on inside. Sew front bands into position, fold in half and catch down on inside. Sew on buttons.



## EDENBRIDGE

Eden Knitters is a club of about a dozen members who now hold their meetings in the small back room at the Women's Institute instead of in members' houses. Joy Smith, the secretary, asks for speakers and says that neighbouring clubs would 'make up numbers'. If anyone would like to share information on speakers and demonstrators please ring her on 0732 862278.

Club meetings are on the second Wednesday of the month from 8.00 pm to 10.30 pm and the Women's Institute is near the Leisure Centre in Station Road, Edenbridge.

## CADNAM

Wendy Lynham writes to say that she has changed her telephone number recently. Anyone who wants to contact her about the Knitwits Club should call her on Southampton (0703) 813310. Meetings are at various homes on the first and third Tuesday evenings of the month, at 7.30 pm.

## WITHERNSEA

Knitters in the North Humberside area should note that the Withernsea and District Knitting Club now meet at the Pavilion Leisure Centre, Withernsea. Members are extending a warm welcome to both hand and machine knitters as they strongly feel the two complement each other. Mrs J M Dearing is the club secretary and you may write to her at Rosedene, Withernsea Road, Hollym, North Humberside HU19 2QH but why not just go along to the next meeting? They are held on the third Monday of every month between 7.30 pm and 9.30 pm.

## BATH

We received a nice letter from Mrs Hurford, secretary of the Bath Knitwits, updating the recent activities of the club. She says that the club continues to thrive, with 40 regular members and celebrated its first birthday in October '89 with two fashion shows. These shows raised enough money to enable the club to make a generous donation to the local maternity unit where one of the club members is a midwife. Since then, the club has donated clothes to the premature baby unit, visited the Exhibition at Birmingham, and settled down in 1990 to enjoy all the regular monthly meetings and demonstrations. One of the main projects this year has involved all members making children's garments to send to Poland.

The club has moved to Hillside Hall in Oldfield Park, Bath, and still meets on every second Tuesday of the month at 7.30 pm. New



# C CLUB LINE

**It isn't easy to keep track of all the machine knitting clubs around and you would be surprised how many requests we have from readers who would like to join one. So if your club has room for new members, drop us a line about your activities and any changes you make. Don't forget to register your club with us if you haven't already done so.**

**Edited by Sue Watson**

members are always welcome and are charged £1 per session as a 'visitor' or £10 for annual membership. Club members are entitled to a discount on yarns at 'Sew Will Knit' in Bath, where Tom and Gill Willis can be contacted for club details if anyone is interested. Mrs Hurford is also happy to hear from new members who can write to her at 86 Mount road, Southdown, Bath BA2 1LH.

## WARLINGHAM

Following the retirement of Shirley Gunner, organiser of the Warlingham Woolies Knitting Club, Surrey, we have information that the club is now run by a committee of six members. The secretary, Mrs Pauline Owen, has sent us her phone number and asked that enquiries should now be made to her on 0883 349286. The club members meet in the Mission Hall, Warlingham on the last Thursday of each month at 8 pm. Pauline will be pleased to hear from anyone who requires further information on the club activities or date of the next meeting.

## KNOWSLEY

The Knowsley Knitting Machine Club has recently formed in the Merseyside area, holding fortnightly meetings in the Civic Hall, Knowsley on alternate Tuesday afternoons between 2 pm and 4 pm plus a regular evening session on the last Thursday in each month from 7.30 pm to 9 pm. The leader is Mrs M. Duggan and you can contact her on 074 488 5128 for more information.

## OTTERY ST MARY

Fourteen machine knitters have joined together to form the Otterknits club in Ottery St Mary,

Devon. M. J. Lythgoe, the club secretary wrote to tell us that the members felt this would be the best way to help each other and they hope to include speakers and demonstrations at the meetings to enable them to gain valuable knowledge. As a new group, they are unsure of the best way of finding suitable speakers and would also appreciate helpful hints on how to make the club a success, so if any established club members out there are willing to help with ideas, Otterknits would be pleased to hear from them.

They have managed to find a very good hall for their meetings which are held on the fourth Tuesday in each month from 7.30 pm to 9.30 pm, and further details can be obtained from M. J. Lythgoe. The telephone number is 0404 812923.

## HULL

Ruth Wood tells us that the 2 Ps Club has now moved to a new and permanent venue - St Stephen's Church Hall, Freehold Street, Springbank, Hull, where there is plenty of space and seating. They already have 12 members and would welcome more.

Pfaff and Passap owners (including the 6000) meet on Wednesday evenings at 7.30 pm. All other machines have a choice of either Monday or Thursday evenings at 7.30 pm. Ruth will be pleased to give further details to anyone who is interested in joining one of these sessions. You can phone her on 0482 587413.

## NEWARK

Textures is a wonderfully appropriate name for a knitting club, the details of which have been sent in by Chris Paknoham and Anne Revitt of Newark, Notts. The club meetings are held at the

Textures Machine Knitting Centre, 12 Boar Lane and there is a choice of either an afternoon or an evening group. The afternoon meetings are weekly at the time of 1.30 pm on a Thursday, and the evening sessions take place fortnightly at 7.30 pm, again on a Thursday. Contact Chris on 0636 76573 if you are interested in joining.

## BASSINGBOURN

Margo Morton of the Knit Inn Club, Basingbourn, informs us of a change of venue - previously at Basingbourn College, the club now meets in what Margo describes as 'a much better place', particularly if any member should feel ill during the meeting, as the Red Cross Hall, Spring Lane, Basingbourn is their new home! One of the main benefits is that there are no stairs at this hall - a real bonus when you are laden up with knitting machine and ribber - and there is convenient parking right outside the door.

The club now has between 25 to 30 members, a lot of whom are excellent knitters in Margo's opinion (she made an amusing reference in her letter to us that she is always the one who gets it wrong! - But we're sure this is not true).

Meetings are at 7.30 pm every second Tuesday - give Margo a ring on 0763 247747 for membership details.

## HAYWARDS HEATH

Would any readers living in this area of Sussex be interested in demonstrating the more advanced techniques of machine knitting at club meetings? If so, Mrs D. E. Batehup, organiser of the Haywards Heath Knitting Machine Club is the lady to contact. She has not given a phone number but says anyone who could help should write to her at 144 Western Road, Haywards Heath, West Sussex RH16 3LQ.

Mrs Batehup would also like to take this opportunity to remind everyone to send ALL correspondence to the above address, and not to the hall where the club meets. Apparently, mail addressed to the club at the hall address has not been reaching the appropriate people!

## DORKING

The evening class of St. Michael's Machine Knitting Club now meets on the second Friday in the month at the usual starting time of 6.30 pm. For further information, contact Ron Titherly on Leatherhead (0372) 374767.

The afternoon meeting for the club remains unchanged as the first Friday in the month, 2.00 pm - 4.30 pm. For further information, contact Juin Stovell on Leatherhead 377351.

## CLUBLINE DIRECTORY

**To: The Editor, Machine Knitting Monthly,  
FREEPOST 623, Maidenhead,  
Berkshire SL6 8YZ**

Please add the following details to your  
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Organiser's telephone number .....

Name of club .....

Organiser's postal address .....

Town .....

County ..... Postcode .....

Full address of club meetings .....

Town .....

County ..... Postcode .....

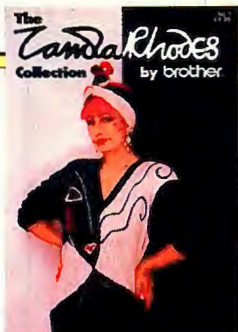
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Time of meetings .....

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12/14





## THE ZANDRA RHODES COLLECTION BY BROTHER

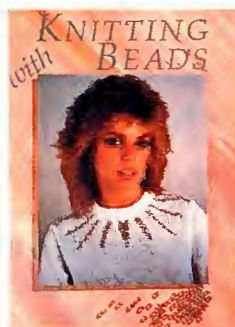
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By Kathleen Kinder

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## ELEGANT MACHINE KNITS

By Valerie Carter

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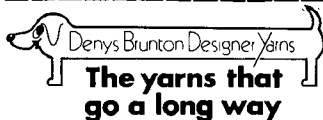
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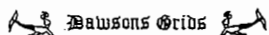
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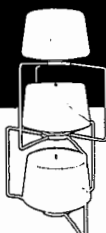


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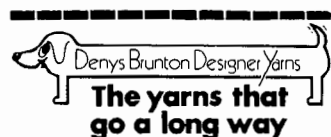
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4710 (Hayes, Middx).

**BROTHER KH260**, punchcard, chunky,  
ribber, yarns, books, table, as new.  
£500. 0342 326212 (Sussex).

**BROTHER KH891**, with ribber and all  
attachments. £450 ono. 0262  
604519 (Humburside).

**BROTHER KH860** and ribber. Excel-  
lent condition. £350. Toyota KS901  
and ribber, tilt table, lace carriage,  
plater, one year old. £395. Ill health  
forces sale. 0394 671132.

## FOR SALE

**BROTHER KH881** Knitleader, lace  
carriage, punchcards, table, books,  
wool winder and patterns. Excellent  
condition. £320. 081-680 1648.

**TOYOTA 901** plus ribber, Knit Tracer,  
lace carriage, intarsia, instruction  
books, patterns. £300. 081-317 7557  
London SE18.

**TOYOTA KS950 PLUS RIBBER.** New  
Knit Tracer. Intarsia. Tilt table,  
patterns. Hardly used. £400. 0752  
847451 (Cornwall).

**BROTHER 891.** Punchcard plus ribber.  
New. £490. Knitmaster electric  
linker. £240. Colour changer 900.  
New. £55. 04023 40565.

**BROTHER 950 CONVERTED TO 950i.**  
18 months old. With ribber,  
Knitleader, colour changer, transfer  
carriage, table, books and wool.  
£895. 0223 242110 (Cambridge).

**HAGUE LINKER (HAND).** Little used.  
£130. 0425 72087.

**SINGER MEMO II 600.** 6 months old.  
Double bed, transfer carriage, tuition  
manual and tapes. £400. 0625  
29883 (Macclesfield).

**BROTHER KH910 ELECTRONIC.**  
£450. - Exchange brand new  
Passap/Pfaff Form computer for  
new Passap 4 Colour changer. 0703  
871192.

**BROTHER KH836** punchcard knitting  
machine, KR850 ribber, KA8300  
transfer carriage, lace carriage,  
second mast and many more extras.  
£395 ono. 0473 687654 (Ipswich).

**KNITMASTER ZIPPY DELUXE**, plus  
ribber, Knittrader, intarsia carriage,  
magic camset table, patterns, wool.  
£320. 0869 248391 evenings  
(Oxon).

**PASSAP ELECTRONIC 6000** with  
computer. Unused. Selling due to  
partnership failure. All extras.  
£1,100. 0952 615985 (Telford).

**BROTHER KH860 KNITTING  
MACHINE** with ribber, intarsia,  
linker, transfer carriage, d/bed colour  
changer, punch cards, table. Nearly  
new. £600. 045423 796 (Didmorton,  
Glos).

**SINGER ELECTRONIC** double bed  
knitting machine and table. Instru-  
tion tapes, books, tools etc. Superior  
condition. 0742 510140.

**BROTHER KH710** with lace carriage  
and pattern books. As new. £90 ono.  
081-591 0695.

**KNITMASTER 580 ELECTRONIC,**  
PE1 controller, lace carriage, intarsia  
carriage, two Anne Kite instruction  
videos, all as new, unbeatable offer.  
£800. 091-521 0014.



# CLASSIFIED

## FOR SALE

**POWER KNIT AND STAND** suits most machines. Auto row counter. £240. 0708 867898.

**SINGER ELECTRONIC 2310** as new. Heavy duty table, 20 cones wool, tuition tapes. £300. 0530 39427

**BROTHER KH881 PLUS KH850** ribber and table. Hardly used. £450. 0244 544375 (N. Wales).

**TOYOTA KS901 WITH KEYTO CABINET.** Ribber, tracer, lace and intarsia carriages, plaiting unit, punchcards, manuals (Mary Weaver, Joanna Nelson), Ann Kite VHS tape. Excellent condition. Many extras, bargain. £375. 0734 402490 (near Henley).

**BROTHER KH260** with ribber, table winder unused. £450. Hagie hand linker, hardly used. £120. Lot £550. 0738 23339 (Perth, Scotland).

**TOYOTA KS901** with ribber, Knit Tracer, lace carriage, intarsia carriage, tilt table, wool winder tools, punch with cards. Pattern books, ribber cover. £500. 081-870 6509 anytime.

**PASSAP DUO 80** four colour changer, Deco, instruction tapes, books, punchcards, U80 transfer lock. Bargain £375. Brother Electronic, books, yarn, intarsia carriage, excellent condition. £295. 0295 738227.

## FOR SALE

**BROTHER 860 PUNCHCARD MACHINE,** 850 ribber. Cards, books, excellent condition. 0295 738227

**KNITMASTER 360K** with ribber, intarsia carriage, linker and transfer carriage. Lots of punchcards and patterns vgc £375. 0525 377059 (Bedfordshire).

**TOYOTA KS901** plus ribber. Many extra's, can separate. £460. 0939 33712 (Shropshire).

**SINGER FREESTYLE** with Electronic Memo II hardly used vgc £400. 0703 778912.

**KNITMASTER 700KL,** ribber, lace carriage, intarsia, punchcards, immaculate condition. Hardly used. £525. 0903 742084 (W. Sussex).

**BROTHER KH830,** ribber, patterns, some wool. Very good condition. Old cabinet included if required. £275. 071-732 4852.

**TOYOTA KS901,** ribber, lace carriage, Knit Tracer, books, wool, intarsia, punchcards etc. £475. 081-540 6951 (Morden).

**KNITMASTER 328** punchcard model. Knit Radar attached plus ribber. £250 ono. 081-550 8294.

**HAGUE LINKER.** £110. 081-311 4947. After 12/8/90 081-310 2391.

## FOR SALE

**BROTHER 950i** computerised knitting machine with 850 ribber, double bed colour changer. Unwanted gift. Still boxed. £800 ono. 0226 387937.

**BROTHER 910 MKII.** Good condition well maintained. £400. Brother 840 punchcards, lace carriage. £150. 0306 76655.

**BROTHER KH836** only used four times. Table, punchcards and punch, various pattern books. £200. 061-456 0504.

**PASSAP DUOMATIC 5** 4 col changer, Deco, electric motor, U80, other accessories. £300 ono. 081-205 4529.

**CHUNKY PUNCHCARD MACHINE** (Knitmaster 155), plus ribber, intarsia carriage, many extras. As new. £465 the lot. Tel: Annette Vaitkus 0626 832223, (day) 852253, (evening).

**BROTHER KH881** with ribber including many extras. Excellent condition. £375 ono. 0869 321115.

**BROTHER RIBBER KR830.** £100. 0704 76499.

## FOR SALE

**KNITMASTER CHUNKY 150** ribber and intarsia multi yarn brake. £295. 0453 548777 (Gloucestershire).

**TOYOTA 950** with ribber stand, Knit Tracer, colour changer and instruction manuals. Plus extras. £600. 081-461 3506 (Hither Green, SE13).

**PASSAP DUOMATIC 80** with Form computer, U70, Deco, winder, books, patterns, sketches and photo album with owner's own designs. £450 incl. assistance in starting. Also wool at half price. 081-572 9762 evenings (Heston, Hounslow).

**BROTHER KH260,** plus intarsia, books, yarn etc. £280. 0822 617188 (Devon).

**TOYOTA K858** with KR506 ribber and stand, plus punchcards. Unused. £600. 0653 692169.

**BROTHER KH881,** Knit Leader, lace carriage, punchcards. £250. KR850 ribber. £150. 0831 153185 (Bradford).

**PASSAP 6000.** Books, video, numerous extras. £950. 0752 775980.

**PFAFF DUOMATIC 80.** 4 colour changer, table, hardly use. £500. 0926 429356.

## WANTED

**WANTED PPD10** for Brother 950i electronic machine. 0726 63448.

## PRIVATE CLASSIFIED ADVERTISEMENT ORDER FORM

*This form is provided for your convenience; if you do not want to cut your magazine please include all relevant details on your own paper.*

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**Ireland:** sterling cheques only.

**DO NOT SEND CASH**

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Please include the following advertisement under the 'FOR SALE' heading in the first available issue.

I enclose cheque/PO in the sum of \_\_\_\_\_ (inc. VAT)

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Remember that only the words written in the boxes will appear in the magazine. One word only in each box – a postcode is one word and telephone numbers are two words.

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If you need more space, please use a sheet of plain paper and attach firmly to this form.



# COMPETITION

Bob Daw

# £150

## Win could be yours a SHOPPING SPREE



at  
**Hertfordshire**  
Knitting Centre Ltd

Try this month's competition for a chance to win this super free-choice prize. The choice is yours because HERTFORDSHIRE has just about everything for the machine knitter and will let the winning reader pick herself a prize to the value of £150. It won't be easy!

She will have to select from an enormous range. There are all those tempting machine accessories for a start and then the yarns! Lots and lots of yarns,

including Hertfordshire's own Viceroy range of mohairs, Courtelle and Shetland.

Books, magazines and patterns will make the decision harder and, of course, as Hertfordshire have almost every brand of machine, our lucky winner could even use her prize to help her buy the model she has set her heart on.

Don't despair if you happen to live in Land's End or John o' Groat because there is a mail order service too!

### MUMS AND DADS — GOD BLESS 'EM

We know we can't choose them, but strangely enough, most of us happily agree that, given the option, we wouldn't have chosen any other.

Take this month's competition sponsor for instance.

He hails from a perfect background of selfless love and caring and sharing which has installed in him an instinct for perfection married to an endless desire to share such perfection with the world at large.

Hence the offer to donate the perfect prize — £150 to spend at the Hertfordshire Knitting Centre — to someone out there whose postcard correctly identifies a son of yesteryear who, the legend goes, tied the marital knot just before Midsummer's Day back in those days of yore.

The fifth vertical in the completed grid will reveal that much revered character who, so the legend grinds on to say, grew to be a giant among Dads. That boring old legend doesn't tell us what sort of mother his wife turned out to be — not much justice for women in those legend writing days, was there? Thank

goodness that ladies now have the vote.

#### CLUES

1. Kentish town on the River Medway
2. Animal skin prepared for writing, painting, etc
3. Stringed musical instrument
4. Game bird — with a liking for a Pear Tree?
5. Keeps in good state of repair
6. May sit next to the driver
7. Whirlpool on west coast of Norway
8. Finishing job for the decorator?
9. Small, long tailed, talking birds
10. Pickled with wine, vinegar, herbs, spices, etc.
11. Minute portions of matter
12. Plants with golden or bright yellow flowers
13. Temple at Athens dedicated to Pallas Athene
14. Classic road races of 26 miles, 385 yards

#### COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to September Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 30th September 1990. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a

future issue of *Machine Knitting Monthly*.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

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| 4  | P | A |  |  |  |  |  |  |  |  |  |  |  |  |  |
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| 14 | M | A |  |  |  |  |  |  |  |  |  |  |  |  |  |



# Why spend hours sewing seams by hand?



*Now they can be professionally linked in a fraction of the time.*

With the new Hague Linker, making up is a real pleasure and you can achieve that truly professional finish, too.

It's so quick and simple to use, you'll save hours of tedious hand sewing.

And because Hague are Britain's leading manufacturer of Linkers, you can be sure that their latest model

is built to the highest standards.

With either hand or electric-operated models to choose from, the new Hague Linker comes complete with a point ring measure and point guard plus a FREE booklet on Linking by Dianne Bennett.

Ask for a demonstration at your knitting machine centre or phone or write for a leaflet and nearest stockist.



**Hague**  
LINKING MACHINES

*Manufacturers of Linking Machines since 1860*

Dept MKM5, Hague Linking Machines, Mile End Road, Colwick, Nottingham NG4 2DW. Tel: 0602 870031



# SPOTLIGHT ON BRAMWELL

Bramwell's colourful yarns are well and truly in the fashion spotlight. As well as looking good, they retain star quality, superb texture and colour consistency with constant weight and strength.

Bramwell's 100% Acrylic Fine 4 Ply has 45 shades to choose from, whilst Duo Magic is a must for Duomatics and all Double Bed machines. Supplying their own books, as well as being distributors of both Mary Weaver and Kathleen Kinder publications, Bramwell also supply various accessories.

Bramwell are leading UK suppliers of coned yarns for machine knitting and the following yarns are all now available at your local stockist:

- 4 Ply Acrylic • Hobby Knop • Duo Magic
- Hobby Variations • Rania • Metallic
- 2/30 Repeatable H.B. Acrylic • Lovat
- Roseknit Superwash • Brushed May
- Bramwell Silky • Instant Fair Isle
- Texas Chunky • Baby Bramwell
- Double Knit • Opal • Artistic
- Tweedknit • Shetland
- Zodiac • Ivette
- Montana Cotton



## Bramwell CHOICE · YARNS

F. W. Bramwell and Co. Ltd., Unit 5, Metcalf Drive, Altham Lane,  
Altham, Accrington, BB5 5TU. Tel: (0282) 79811

U.S.A. Sole Importer: Bramwell Yarns, P.O. Box 8244, Midland, Texas 79708 U.S.A.  
Canadian Sole Importer: Westrade Sales Inc., 2711 No. 3 Road, Richmond B.C. V6X 2B2, Canada.  
Australian Sole Importer: Elna Sewing Centre/Tessa B Knits, 98a Norma Road, Myaree, Fremantle, W. Australia.  
Nederlands excl. Importeur: Empisal Breimachine Imp. Ned., Molecatenlaan 8a, 7339 LM Apeldoorn, Holland.